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ABSTRACT

Adapted for whole class use, this unit focuses on developing skills pupils need if they are to progress from Level 3 to Level 4 in English of England's National Standards. It is meant to supplement, but not to replace, the English curriculum for Year 7 pupils. The unit is intended for Level 3 pupils working towards Level 4. It sets out to develop pupils' ability to "read between the lines": to use inference and deduction in order to understand what is meant, as well as what is stated openly. The key skills which underpin such understanding are: ability to pick up clues from a text using inference and deduction; visualization; prediction; empathy; and recognition of narrative perspective. Each 20-minute session is fast-paced and interactive. The unit consists of 18 session plans, plus support material in the form of annotated teacher sheets and a pupil reading journal. In many cases exemplar responses are included, but this is to give a clear image of what is expected, rather than to define "the" correct answer. (RS)

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ED 472 419

Key Stage 3
National Strategy

Literacy Progress Unit
Reading between the lines

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Contents

Introduction to *Key Stage 3 Literacy Progress Units* v
Introduction to *Reading between the lines* xiii

Session plans 1

1 First impressions 2
2 Finding literal information 8
3 Inference and deduction 18
4 Picking up clues 30
5 Settings 41
6 Characters 47
7 Reading across a text 48
8 Visualisation 56
9 Using visual images 70
10 Looking forward and looking back 78
11 Predicting possible endings 80
12 Predicting a character's actions 88
13 Empathy 90
14 Narrative technique 100
15 First and third person narration 106
16 The narrator's perspective 108
17 Using evidence from the text 110
18 Reading the writer 111

Reading Journal 113

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Introduction to
Key Stage 3
Literacy Progress Units

The context of the Key Stage 3 National Strategy

A key factor in raising standards is ensuring that more pupils have the competence and confidence in literacy to cope well with the learning challenges of the secondary curriculum. The government is committed to giving more pupils access to that curriculum by extending the principles and practice of the National Literacy Strategy into Key Stage 3.

There are three major elements to the drive to raise standards of literacy in secondary schools through the Key Stage 3 National Strategy:

i training for English departments on increasing achievement through effective teaching based on the *Framework for teaching English: Years 7, 8 and 9*

ii cross-curricular training on literacy for all staff

iii support materials for teachers of pupils who attained below Level 4 at the end of Key Stage 2.

Pupils who enter Year 7 on Level 3 need additional support if they are to develop the literacy skills that can unlock learning and enable them to reach the national expectation at the end of Key Stage 3. Literacy Progress Units have been developed to offer such support.

The need for Key Stage 3 Literacy Progress Units

The evidence from national test results 1996–2000 shows that almost two-thirds of pupils who enter Year 7 without having achieved Level 4 in English, fail to reach Level 5 at the end of Year 9. Many of them also fail to do justice to their abilities in other subjects because they find it difficult to handle the pressures of reading and writing with sufficient speed and skill. That is a situation the government is determined to tackle. The need for specific support in relation to writing is clear, given the disparity in attainment between reading and writing at the end of Key Stage 2. (In 2000 83% of pupils gained Level 4 in reading, as opposed to only 55% in writing.) Similarly clear, within the context of equality of opportunity, is the need to motivate and support the boys who form the majority of Year 7 pupils who have not yet achieved Level 4.

What so many of the pupils still on Level 3 need is tangible progress that will build their belief in themselves as successful learners. Experience with the Additional Literacy Support (ALS) in primary schools has shown that such progress is possible, using well-structured, fast-paced and carefully targeted intervention. The Literacy Progress Units provided for the Key Stage 3 National Strategy reflect the principles and practice of ALS which has proved so successful.

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These Literacy Progress Units reflect the belief that all pupils on Level 3 should aspire to Level 4 by the end of Year 7, and should aim to catch up with their peers by achieving Level 5 or above at the end of Year 9. Public indications of progress will be provided through the end of Year 7 progress tests for pupils who entered secondary school below Level 4.

Moving from Level 3 to Level 4

In achieving Level 3, pupils have shown themselves capable of reading with some understanding and fluency and of using different forms of writing with a degree of accuracy. What they need to learn is how to read with greater insight and understanding and how to express themselves in accurate, well-organised writing that uses language effectively at word and sentence level. In many cases this will involve revisiting aspects of English which they have met in primary school, but doing so with material that respects their status as secondary school pupils and assumes a 'can do' approach, which builds in and builds on pupils' existing experiences and abilities.

We know what we have to do to move pupils towards Level 4. The characteristic constraints for pupils who attain Level 3 at Key Stage 2, identified in relation to the three strands of the National Literacy Strategy, are:

Word level

- uncertain choices for long and unstressed medial vowel sounds
- limited grasp of spelling rules and conventions
- insecure understanding and use of possessive apostrophes.

Sentence level

- limited use of complex sentences
- variable use of commas to mark boundaries within sentences
- limited ability to use pronouns and verb tenses accurately
- uncertainties over speech punctuation.

Text level

- limited use of paragraphing and other organisational devices
- limited ability to organise non-narrative writing
- insufficient planning, reviewing and editing of writing for clarity, interest and purpose
- literal rather than inferential reading.

Key Stage 3 Literacy Progress Units have been informed and shaped by QCA analyses of Key Stage 2 English test results in recent years, by the evidence from OFSTED and by the emphases of the National Literacy Strategy. They focus on the critical features which move pupils on to Level 4 which are:

- developing effective strategies for information retrieval
- reading using inference and deduction
- using full stops, capital letters and commas accurately in longer sentences
- varying sentence structure
- organising texts in ways other than chronological
- using paragraphs effectively
- applying knowledge of spelling rules and conventions.

These features are reflected in the Literacy Progress Units, since addressing these aspects of English is the surest way to ensure progress towards Level 4 and beyond.

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Literacy Progress Units overview

The six units and the main areas they cover are:

- *Writing organisation*: organising and shaping writing effectively
- *Information retrieval*: extracting and evaluating information from a range of non-literary sources
- *Spelling*: spelling accurately, as a result of knowing the conventions and having strategies for improving spelling
- *Reading between the lines*: using inference and deduction in interpreting literary texts
- *Phonics*: applying knowledge of phonics in their own writing
- *Sentences*: having a repertoire of sentence structures and using them effectively.

Many teachers will be familiar with the content, if not the focus and methodology, in the units on *Writing organisation*, *Reading between the lines* and *Information retrieval*. The Literacy Progress Unit least familiar to many secondary teachers will probably be *Phonics*, but OFSTED evidence continues to indicate that the quality of phonics teaching in primary schools is variable and if pupils do not know about phonics they need to be taught. This aspect of word level work is of central importance in pupils' acquisition of literacy skills. The *Spelling* unit offers ways of addressing an area of continuing concern to teachers, to employers and to pupils themselves. Similarly significant, although an area of uncertainty for some teachers, is the *Sentences* unit: pupils need to understand enough about sentence grammar to be able to appreciate the choices available to them as writers, and to make those choices effectively.

Management and organisation

The role of senior staff

In relation to Key Stage 3 Literacy Progress Units, senior staff need to:

- lead from the top by giving visible support and, if possible, by becoming personally involved
- make any necessary timetabling changes
- explore the possibilities for having Literacy Progress Unit sessions outside the usual time of the school day
- ensure that Literacy Progress Unit sessions take place in situations which promote a positive learning atmosphere
- identify or, if funding permits, appoint staff for Literacy Progress Units
- agree monitoring procedures with the people involved
- inform staff not directly involved in delivering Literacy Progress Units
- provide the resources and equipment needed
- determine evaluation criteria
- encourage staff and pupils and celebrate achievement.

The role of the teacher

In relation to **pupils**, teachers need to:

- select pupils who will benefit from Literacy Progress Units, basing their assessments on judgements about current attainment, informed by the assessment guidance in each unit, and test results from Key Stage 2
- prepare the pupils by establishing appropriate expectations about how they will work during the Literacy Progress Unit sessions
- ensure that work done in mainstream lessons based on the *Framework* relates to, reinforces and builds upon what has been done in Literacy Progress Unit sessions
- monitor pupil progress in attitude as well as attainment.

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In relation to **teaching assistants and other colleagues**, teachers need to:

- make sure that the staff involved understand the principles and practice of Literacy Progress Units
- plan and liaise effectively
- offer support, especially during the initial stages
- help to monitor pupil progress
- observe or participate in some of the sessions.

In relation to **parents**, teachers need to:

- inform parents why their children have been chosen to work on Literacy Progress Units and explain how the units can support their children's progress
- suggest how parents can help
- keep parents informed.

Timing

Each of the six units has 18 sessions of 20 minutes. It is therefore possible to deliver a unit in six weeks, with three sessions each week. The units relate to the revision objectives in Year 7 of the *Framework for teaching English: Years 7, 8 and 9*, but they are not an alternative to the English programmes of study of the National Curriculum. They should be thought of as complementing or contributing to English lessons, not as replacing them.

Literacy Progress Unit sessions can be provided in or outside the school day, such as before school, lunchtime or after school. Sessions can also be fitted in to English lessons which follow the pattern recommended in the *Framework* and therefore include structured group time, but teachers need to recognise that this limits the opportunity to consolidate the aims of the main lesson.

Teaching and learning

Literacy Progress Units are flexible enough to be adapted to suit the contexts of different schools but they have been developed with group work, rather than whole-class activity, in mind. They can be delivered by teachers, by teaching assistants or by other staff such as librarians.

The units are based on the teaching principles and practice which have proved their worth through the National Literacy Strategy. Central to the approach in Literacy Progress Units is a movement from demonstration to independence in small secure steps. The small-group context allows the teacher to be aware of how effectively pupils are applying what has just been taught, and to intervene at the moment of maximum impact. Each session of 20 minutes usually includes:

- building on prior knowledge
- linking writing with speaking and listening and with reading
- a highly interactive approach
- an emphasis on teacher modelling
- gradual drawing in of pupils with scaffolded activities
- building pupil confidence through supported application
- consolidation of individual learning through revision and reflection
- a deliberately fast pace
- a sense of enjoyment through working together.

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The teaching sequence which underpins every session is:

Remember	Identification of prior knowledge and key objectives
Model	Teacher demonstration of process
Try	Shared exploration through activity
Apply	Scaffolded pupil application of new learning
Secure	Consolidation through discussion/activity

Units have been written for the adult who is delivering them, but few sessions are scripted verbatim since the teacher's own words will often be the best.

Pupils

Literacy Progress Units are intended for pupils who have attained Level 3 in English and are working towards Level 4. The proportion of pupils in that category varies so widely across schools that the decision whether or not to use a particular unit with a pupil must rest with the school. It will depend on the diagnosis of individual need, based on the analysis of Key Stage 2 results and evidence from a pupil's current work. It might be appropriate for some pupils to tackle six units during a school year, since the whole suite of units constitutes a powerful preparation for Level 4, while others, who have reached Level 4 in reading, might need only the units which will help them to improve their writing. Guidance on preliminary assessment is given in the Appendix to this Introduction, and more detailed diagnostic guidance accompanies each unit.

One of the teacher's permanent aims should be that pupils' self-esteem is enhanced by Literacy Progress Unit sessions. We want pupils to be confident enough to take risks, and to learn from their mistakes. The small-group situation envisaged for Literacy Progress Units offers particular opportunities for insecure learners: it is highly interactive and creates a close community of learners who come to trust each other enough to be honest with each other. The teaching sequence is designed to scaffold success for all, and the steps between the learning activities are small enough to allow little mistakes to be picked up so naturally and quickly that no one needs to make a big mistake. This means intervening early to correct errors, not allowing them to become embedded.

Ways of supporting pupils include:

- establishing that we all make some mistakes, and that they are usually valuable starting points for learning
- giving clear guidance over tasks and timing
- allowing sufficient thinking time
- using pair work to avoid individual embarrassment
- giving pupils strategies for signalling uncertainty and creating a 'not sure' option
- using supportive body language
- rewarding and commenting on positive behaviour, rather than noticing only negative behaviour
- being clear about errors, and not dodging the issue
- unearthing underlying misconceptions

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- going back a stage when necessary to model and explain first principles
- always preserving the pupil's dignity as well as the teacher's.

Staffing

In many schools the units will be taught by support staff as well as by teachers or librarians. The government has provided funding for an increasing number of teaching assistants in secondary schools, and the style of the units reflects an expectation that in many schools the teaching will be done by a teaching assistant, working with a group of around six pupils. The unit authors have therefore tried not to take subject knowledge for granted, and have been deliberately explicit about terminology and pedagogy. Schools are recommended to have training sessions for the colleagues involved, prior to the introduction of the units, and to ensure time for liaison between those teaching mainstream lessons and those delivering the Literacy Progress Units.

The role of teaching assistants

The number of teaching assistants in secondary schools is rising, since the government has recognised and welcomed the increasingly important contribution that teaching assistants are making to raising standards in secondary schools. Funding for teaching assistants in secondary schools has been increased substantially through the Standards Fund, as part of the government's commitment to provide an additional 20,000 (full-time equivalent) assistants for schools by 2002. It will continue to provide funding to maintain that level until 2004.

There are considerable variations in the quality of support and training for teaching assistants, and in the effectiveness with which they are deployed. As a matter of good practice, each school should have an agreed policy on the role of teaching assistants. This policy should include provision for training and for shared planning time.

The DfEE will be providing a training programme for secondary teaching assistants which consists of four days training and includes a module of two half-days on supporting pupils' literacy skills. The literacy module will include a session on the Literacy Progress Units. Local education authorities will be expected to disseminate this training to secondary teaching assistants and their mentors in the autumn term 2001 or spring 2002. The Key Stage 3 National Strategy will also be providing two days of training for English consultants on the Literacy Progress Units in June 2001. Consultants will be expected to offer this training to teachers and teaching assistants and schools will also be able to use these materials to do their own in-house training. At a later date there will also be training available to secondary practitioners on *Phonics* and *Spelling*.

The Literacy Progress Units have been written specifically for teaching assistants. This is reflected in the style and in the use of terminology. If a teaching assistant (or anyone else) is to deliver Literacy Progress Units effectively, that person will need to:

- feel confident about working with groups of Year 7 pupils
- be familiar with the *Framework for teaching English: Years 7, 8 and 9*
- be willing to plan and prepare with other colleagues
- have the necessary skills and knowledge to understand and deliver the materials
- prepare sessions in advance
- know and relate to the pupils.

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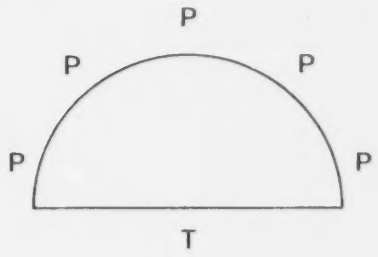
Shared discussion over implementation is essential. It is good practice to involve a wider group of colleagues (including the Head of English and the SENCo) in discussion of how the materials will be introduced and evaluated.

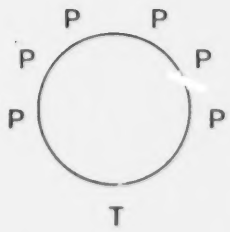
Preparation

Each session needs careful preparation in advance, since many of them depend on games or resource sheets which need to be at hand in the session to avoid slackening the pace. The timing of the sessions has such momentum that there is no time for finding or making resource materials. Many sessions need an OHP or a flipchart with the necessary accessories. The support materials are all photocopiable and there is always a list of the materials needed for a particular session. This means that careful storage of cards and other materials for future use is a good investment of time. Some units need posters and pupil response sheets available for a series of sessions if the learning opportunities are to be optimised. These need to be prepared in advance.

Location

It is not fair to the pupils, the teachers or to the materials if problems arise, not because of what is being taught, but where it is being taught. Many schools, in their planning for Literacy Progress Units, have ensured that they can take place in suitable situations. For example, they have arranged for pupils to be seated in an arc around the teacher in a way that maximises face-to-face contact and ensures that no pupil has to see a text upside down.





Parents

Parents have the right to know what is happening to their children and why. It is important to inform and involve parents as much as possible by providing information about Literacy Progress Units.

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Appendix: Initial assessment for Literacy Progress Units

Note: Focus only on pupils who gained Level 3 in reading and/or writing.

Using the outcomes of Key Stage 2 assessment

The ideal way to assess a pupil's suitability for Literacy Progress Units is to use Key Stage 2 data and to talk with the pupil's former teacher. The Key Stage 2 school mark sheet for end of Key Stage 2 assessments enables teachers in the secondary school to identify differences in patterns of attainment across attainment targets. (For writing there is a spelling mark, a handwriting mark, a writing mark and the overall total which determines the level for writing. For reading there is a reading mark and reading level.) Many pupils who gained Level 4 in reading, but not in writing, need the Literacy Progress Units on writing, but not those for reading.

Individual pupil cover sheets, available from primary schools, give a more detailed breakdown of the marks for writing and are useful for identifying specific areas of strength and weakness. These cover sheets give the marks for purpose and organisation, for style and punctuation in addition to spelling and handwriting. Such evidence can help to identify which units are priorities for a pupil.

Using evidence from pupils' work

If Key Stage 2 test evidence is not available, schools should consider Key Stage 2 teacher assessment. If this indicates that pupils are not secure in Level 4, pupils' current work should be assessed. Assessment guidance for each unit is available in the unit-specific introductions.

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Introduction to
Reading between the lines

This unit focuses on developing the skills pupils need if they are to progress from Level 3 to Level 4[1] in English. It is meant to supplement, but not to replace, the English curriculum for Year 7 pupils. That curriculum should be based on the objectives of the *Framework for teaching English: Years 7, 8 and 9* which ensure coverage of the Programmes of Study for English.

This unit is intended for Level 3 pupils working towards Level 4. It sets out to develop pupils' ability to 'read between the lines': to use inference and deduction in order to understand what is meant, as well as what is stated openly. The key skills which underpin such understanding are:

- ability to pick up clues from a text using inference and deduction
- visualisation
- prediction
- empathy
- recognition of narrative perspective.

These skills are identified, exemplified and revisited throughout the unit.

The sessions are grouped into threes, on the assumption that many schools will offer three Literacy Progress sessions in a week. There are therefore seven distinct but related areas of focus:

1: Engaging with text through prediction and inference
2: Reading around a text, picking up clues about characters and settings
3: Interpreting images
4: Prediction and retrospection
5: Interpreting and presenting character
6: Narrative techniques
7: Reading in a writerly way.

One of the guiding principles of the unit is that understanding needs to be contextualised. Hence the use of comparatively few texts which, like Ann Turnbull's story *Deep Water*, are the focus for a series of sessions. This enables pupils to develop a cumulative understanding and therefore a wider range of skills. Where extracts are used, it is hoped that pupils will be given the opportunity to read the whole text from which the extract is taken.

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[1] Level descriptors for AT2 English National Curriculum DfEE 1999

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Teaching and learning style

The unit builds on the successful approaches of the National Literacy Strategy in primary schools, and therefore features a core teaching sequence which promotes active learning. That teaching sequence, common to all units, is:

Remember	Identification of prior knowledge and key objectives
Model	Teacher demonstration of process
Try	Shared exploration through activity
Apply	Scaffolded pupil application of new learning
Secure	Consolidation through discussion/activity

Each 20-minute session is fast-paced and interactive. After the teacher has introduced and modelled a particular aspect of writing or reading, pupils try it out together as a group or in pairs. They then have the chance to apply their new learning, usually with support, and to secure it through consolidation activities or discussion. Each step in the learning process is therefore small enough for the teacher/adult to intervene early to prevent any pupil from making major mistakes which could undermine a learner's confidence. The intention is to construct success for all.

The teaching and learning techniques used during the unit are intended to promote active and interactive learning. Oral, visual and practical activities feature prominently: these include text marking, highlighting, annotation, thinking aloud, sketching and drama techniques.

The 'script' for each session is written for the person delivering the unit. So too are the annotated extracts which indicate the kind of comment that a teacher might want to make on specific aspects of a text. Where specific wording is suggested (indicated by italics in the session plans) this should not be seen as limiting the teacher's professional judgement. Whenever appropriate, colleagues teaching the unit should adapt the suggested script to meet the needs of the context and of the pupils. The sample session plan on pages xvi–xvii identifies the key strategies being used.

The unit consists of 18 session plans, plus support material in the form of annotated teacher sheets and a pupil reading journal. In many cases exemplar responses are included, but this is to give a clear image of what is expected, rather than to define 'the' correct answer. All the sessions need advance preparation, but some need more than others in terms of photocopying and cutting up. Each set of session plans includes a space for teachers' notes and comments.

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Reading between the lines pupil assessment:

The story below and the multiple-choice questions can be used to assess a pupil's suitability for this unit.

Boo! by Kevin Crossley-Holland

She didn't like it at all when her father had to go down to London and, for the first time, she had to sleep alone in the old house.

She went up to her bedroom early. She turned the key and locked the door. She latched the windows and drew the curtains. She peered inside her wardrobe, and pulled open the bottom drawer of her chest-of-drawers; she got down on her knees and looked under the bed.

She undressed; she put on her nightdress.

She pulled back the heavy linen cover and climbed into bed. Not to read but to try and sleep – she wanted to sleep as soon as she could. She reached out and turned off the lamp.

Answer these multiple-choice questions about the story. Circle the correct answer.

1. Does she live in a new house?
   (a) yes
   (b) no
2. Why did she peer in the wardrobe?
   (a) to find her nightdress
   (b) to check nothing was in there
3. Why did she want to sleep as soon as she could?
   (a) because she was scared
   (b) because she didn't have a book to read
   (c) because her light wasn't working

Result

3 appropriate answers:
Review the evidence suggesting that inference and deduction are the source of this pupil's difficulties. It may be better to identify and teach whatever the problem is rather than enter the unit.

1–2 appropriate answers:
Enter this pupil for the unit.

0 appropriate answers:
This pupil obviously has problems with understanding implication. He or she might well benefit from the unit but will need constructive support.

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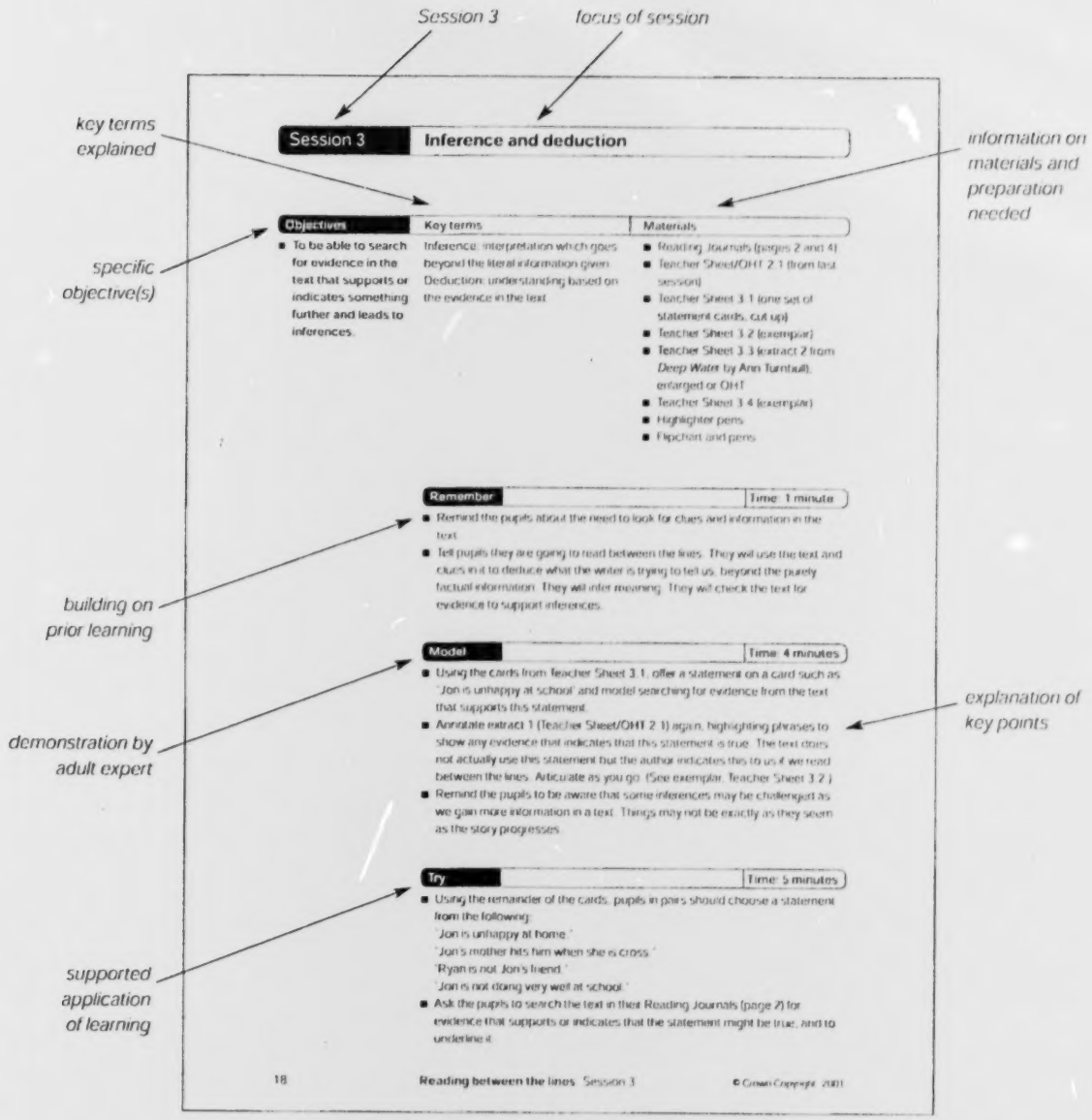
Sample session plan


Session 3
focus of session
key terms explained
information on materials and preparation needed
specific objective(s)
building on prior learning
demonstration by adult expert
explanation of key points
supported application of learning
Session 3
Inference and deduction
Objectives
To be able to search for evidence in the text that supports or indicates something further and leads to inferences.
Key terms
Inference: interpretation which goes beyond the literal information given.
Deduction: understanding based on the evidence in the text.
Materials
Reading Journals (pages 2 and 4)
Teacher Sheet/OHT 2.1 (from last session)
Teacher Sheet 3.1 (one set of statement cards, cut up)
Teacher Sheet 3.2 (exemplar)
Teacher Sheet 3.3 (extract 2 from Deep Water by Ann Turnbull), enlarged or OHT
Teacher Sheet 3.4 (exemplar)
Highlighter pens
Flipchart and pens
Remember
Time: 1 minute
Remind the pupils about the need to look for clues and information in the text.
Tell pupils they are going to read between the lines. They will use the text and clues in it to deduce what the writer is trying to tell us, beyond the purely factual information. They will infer meaning. They will check the text for evidence to support inferences.
Model
Time: 4 minutes
Using the cards from Teacher Sheet 3.1, offer a statement on a card such as 'Jon is unhappy at school' and model searching for evidence from the text that supports this statement.
Annotate extract 1 (Teacher Sheet/OHT 2.1) again, highlighting phrases to show any evidence that indicates that this statement is true. The text does not actually use this statement but the author indicates this to us if we read between the lines. Articulate as you go. (See exemplar, Teacher Sheet 3.2.)
Remind the pupils to be aware that some inferences may be challenged as we gain more information in a text. Things may not be exactly as they seem as the story progresses.
Try
Time: 5 minutes
Using the remainder of the cards, pupils in pairs should choose a statement from the following:
'Jon is unhappy at home.'
'Jon's mother hits him when she is cross.'
'Ryan is not Jon's friend.'
'Jon is not doing very well at school.'
Ask the pupils to search the text in their Reading Journals (page 2) for evidence that supports or indicates that the statement might be true, and to underline it.
18
Reading between the lines Session 3
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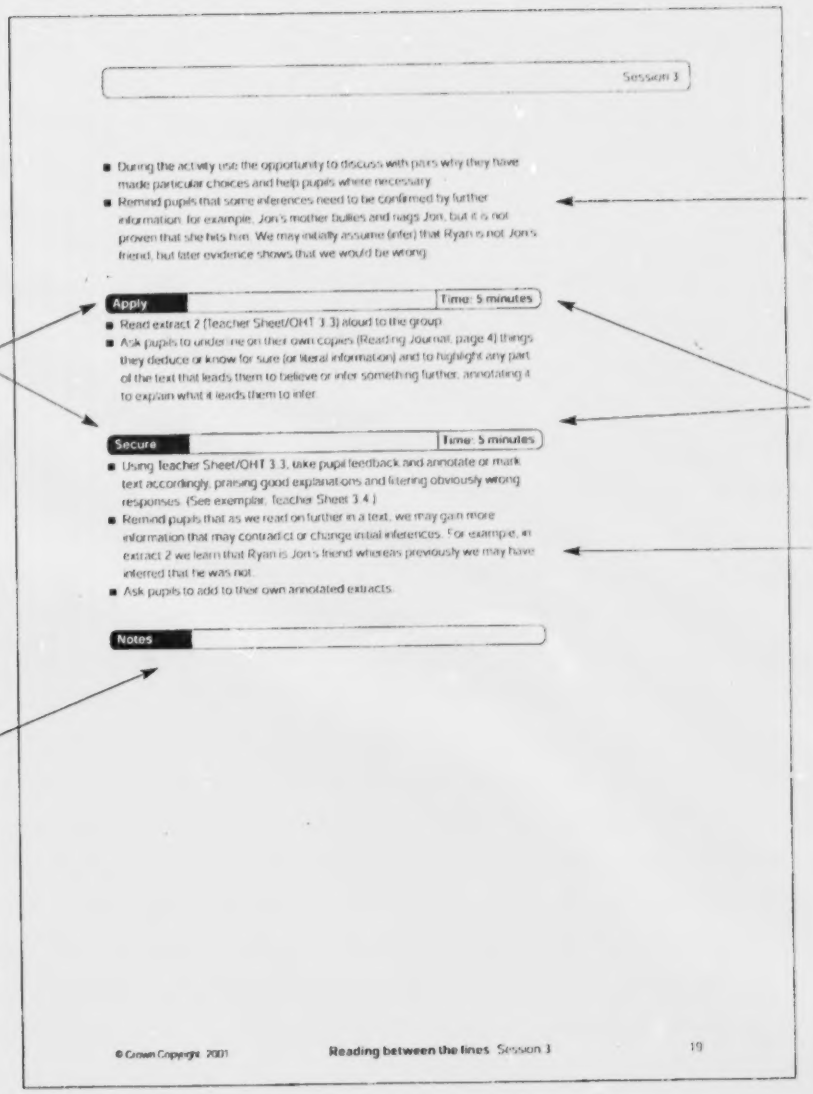
Session 3
During the activity use the opportunity to discuss with pairs why they have made particular choices and help pupils where necessary.
Remind pupils that some inferences need to be confirmed by further information: for example, Jon's mother bullies and nags Jon, but it is not proven that she hits him. We may initially assume (infer) that Ryan is not Jon's friend, but later evidence shows that we would be wrong.
Apply
Time: 5 minutes
Read extract 2 (Teacher Sheet/OHT 3.3) aloud to the group.
Ask pupils to underline on their own copies (Reading Journal, page 4) things they deduce or know for sure (or literal information) and to highlight any part of the text that leads them to believe or infer something further, annotating it to explain what it leads them to infer.
Secure
Time: 5 minutes
Using Teacher Sheet/OHT 3.3, take pupil feedback and annotate or mark text accordingly, praising good explanations and filtering obviously wrong responses. (See exemplar, Teacher Sheet 3.4.)
Remind pupils that as we read on further in a text, we may gain more information that may contradict or change initial inferences. For example, in extract 2 we learn that Ryan is Jon's friend whereas previously we may have inferred that he was not.
Ask pupils to add to their own annotated extracts.
Notes
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Reading between the lines Session 3
19
detailed guidance for person delivering the session
consolidation of learning as part of teaching sequence
challenging pace of learning
reflection on what has been learnt
space for teachers' notes and evaluation

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Session plans

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Session 1 — First impressions

Objectives	Key terms	Materials
■ To be able to make predictions based on clues and drawing on own experiences. ■ To be able to gather literal information from the text.	Comprehension: making sense of a text. Prediction: guessing, based on information in the text. Literal: that which is stated in the text. Clues: evidence in the text.	■ Reading Journals (pages 1 and 2) ■ Teacher Sheet 1.1 (exemplar) ■ Flipchart and pens

Remember — Time: 3 minutes

- Prediction means guessing based on information presented and experiences as readers.
- Literal means making sense of the actual words and sentences that the author has used.
- Tell pupils that they are going to focus on prediction based on first impressions and gather literal information about the character, setting and plot in this story.

Model — Time: 3 minutes

- Write the title, 'Deep Water', on flipchart or whiteboard.
- Using the title, predict what the book by Ann Turnbull may be about. Give your first impression of the title and what it suggests to you that the book may be about, eg someone getting into trouble, perhaps with parents or the police. Articulate clearly your reasons for making these connections.
- Explain which clues and experiences you drew on to make your predictions.
- Elicit responses from the pupils. Do they agree/disagree? Why? (Pupils may pick up the water reference by taking it literally.)

Try — Time: 7 minutes

- In pairs, using Reading Journal (page 1), pupils should jot their own ideas on the spider chart.
- Take some ideas from pupils orally.
- In pairs, ask pupils the main event or plot of the story based on the title. After discussion, ask pupils to write down in their journals (page 3) what they think will happen.
- Ask selected pupils to explain how they made their predictions.
- Ask pupils to read extract 1 from *Deep Water* in their Reading Journals (page 2) with a partner.

Apply — Time: 4 minutes

- Ask pupils to share with a partner their first impressions of the main character Jon.
- Draw attention to the clues about the main event or plot. Ask them to compare how this relates to earlier predictions.

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Time: 3 minutes

- Take verbal feedback from pupils. Write a summary of information on the flipchart, ensuring that it picks up some of the material in Teacher Sheet 1.1 (annotated version).
- Tell pupils that next time they are going to focus on what they know about this story and find quotations in the text to support their ideas.

Notes

- Reading Journals will need to be copied and collated for the class from the loose sheets at the end of the unit.
- Retain the notes made on the flipchart for the 'Remember' section of next session.

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Task: *'Try' and 'Apply' – first impressions of main character Jon and clues to main plot of story.*

Extract 1

Deep Water by Ann Turnbull

Chapter 1

The bus was late. Jon hoped it had broken down. Or caught fire. Or been hijacked. Anything – so long as he didn't have to go to school this Friday.

Today, if he went in, he'd be given his report to take home. And then the trouble would start: Mum cross-examining him, nagging, bullying. He'd never hear the end of it.

'Hey, Jon!' Ryan Jackson crossed the road, grinning. 'You off to that posh school?'

Jon hated being seen in his school uniform. The black blazer with its blue and gold badge marked him out as different: the only one on the Eldon Wood estate who didn't go to the local school.

'Bus is late,' he growled.

'Skive off, then,' suggested Ryan. 'Say it never came.'

Jon considered the possibility. A day's reprieve. No, three, with the weekend. He'd thought of skipping school before. It wasn't just the lessons. It was the other boys – the gangs and the bullying; being always on the outside of things.

Why does he hope this? Perhaps he hates school or the bus journey.

Extreme ideas – indicate he is desperate

What is happening today?

Suggests he may be tempted not to go

Jon isn't doing well at school.

Suggests Jon doesn't have a good relationship with his mother.

Maybe it happens quite often.

Is Ryan teasing or bullying?

Jon is different – doesn't fit in. He doesn't like this.

where Jon lives

Temptation to truant

Like a prison/death sentence

He looks forward to weekends, counting the days.

He has been unhappy for a while – thinks about playing truant.

Jon's problems are at school, in lessons and break – on the journey too perhaps. Serious difficulties (bullying, gangs – an outsider).

Note: A usual school day occurrence (the bus is late) is made to seem like an amazing escape from something dreadful. The words chosen illustrate how miserable Jon feels: 'trouble' (5), 'cross-examining' (5), 'nagging' (6), 'bullying' (6), 'hated' (9), 'reprieve' (15), 'gangs' (17), 'bullying' (18), 'being always on the outside of things' (18). So do Jon's extreme thoughts about the bus (1–2), hoping it had been hijacked, caught fire or broken down.

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Session 2 — Finding literal information

Objectives	Key terms	Materials
■ To use literal information or clues given in the text in order to extract literal information.	Literal: that which is stated in the text.	■ Reading Journals (pages 2 and 3) ■ Teacher Sheet 2.1 (extract 1 from *Deep Water* by Ann Turnbull), enlarged or OHT ■ Teacher Sheet 2.2 (chart), enlarged or OHT ■ Teacher Sheet 2.3 (exemplar) ■ Retained flipchart from session 1 ■ Flipchart and pens ■ Highlighter pens

Remember — Time: 1 minute

- Remind pupils of the objectives of session 1 and share the objective for this session.
- Remind pupils of the extract they read last session and their first impressions as listed on the flipchart.

Model — Time: 4 minutes

- This session introduces highlighting/text marking for the first time. Model by 'thinking aloud' as you mark a section of text, and transfer to the chart.
- Tell pupils you will be looking for and underlining things that we know or information that we are given – the literal.
- Using Teacher Sheet/OHT 2.1, underline a section of extract 1 while commenting on it. For example: *'I know for sure that the bus was late – it tells me in line 1. He does not want to go to school this Friday – this information is in paragraph 1. I know it is report day because it says here on line...* etc.'
- Record two items of information on the chart (Teacher Sheet/OHT 2.2), enlarged version or drawn on flipchart or whiteboard. See exemplar (Teacher Sheet 2.3).

What I know	Line number	The quotation which tells me this

Try — Time: 3 minutes

- In pairs pupils should use extract 1 in Reading Journals (page 2, looked at last session), and underline things they know or information that they are given, beginning with the two pieces the teacher has identified.

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Apply

Time: 6 minutes

- Ask the pupils to use the chart on page 3 of their Reading Journals to write down where they found this information, and the quotation which tells them it.

Secure

Time: 6 minutes

- Share the examples from the charts, and ensure that most of the points in Teacher Sheet 2.3 have been noted on the class version.
- Pupils should add to or adjust their own record.

Notes

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Extract 1

Deep Water by Ann Turnbull

Chapter 1

The bus was late. Jon hoped it had broken down. Or caught fire. Or been hijacked. Anything – so long as he didn't have to go to school this Friday.

Today, if he went in, he'd be given his report to take home. And then the trouble would start: Mum cross-examining him, nagging, bullying. He'd never hear the end of it.

'Hey, Jon!' Ryan Jackson crossed the road, grinning. 'You off to that posh school?'

Jon hated being seen in his school uniform. The black blazer with its blue and gold badge marked him out as different: the only one on the Eldon Wood estate who didn't go to the local school.

'Bus is late,' he growled.

'Skive off, then,' suggested Ryan. 'Say it never came.'

Jon considered the possibility. A day's reprieve. No, three, with the weekend. He'd thought of skipping school before. It wasn't just the lessons. It was the other boys – the gangs and the bullying; being always on the outside of things.

Teacher Sheet/OHT 2.1

24

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Task:
Complete grid with what I know, line reference and supportive quotation.

What I know	Line number	The quotation which tells me this

Teacher Sheet/OHT 2.2

25

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Task: Highlight things we know for certain.
underlined = things we know for certain

Extract 1

Deep Water by Ann Turnbull

Chapter 1

The bus was late. Jon hoped it had broken down. Or caught fire. Or been hijacked. Anything – so long as he didn't have to go to school this Friday.

Today, if he went in, he'd be given his report to take home. And then the trouble would start: Mum cross-examining him, nagging, bullying. He'd never hear the end of it.

'Hey, Jon!' Ryan Jackson crossed the road, grinning. 'You off to that posh school?'

Jon hated being seen in his school uniform. The black blazer with its blue and gold badge marked him out as different: the only one on the Eldon Wood estate who didn't go to the local school.

'Bus is late,' he growled.

'Skive off, then,' suggested Ryan. 'Say it never came.'

Jon considered the possibility. A day's reprieve. No, three, with the weekend. He'd thought of skipping school before. It wasn't just the lessons. It was the other boys – the gangs and the bullying; being always on the outside of things.

Task:
Complete grid with what I know, line reference and supportive quotation.

What I know	*Line number*	*The quotation which tells me this*
The bus is not on time	*1*	*'The bus was late'*
It's Friday	*3*	*'this Friday'*
Jon gets his report today	*4*	*'He'll be given his report'*
Jon does not like his uniform	*9*	*'Jon hated being seen in his uniform'*
Jon is the only local boy who goes to a different school	*11*	*'marked him out as different: the only one on the Eldon Wood estate who didn't go to the local school'*
Jon had thought about truanting	*15 and 16*	*'He'd thought of skipping school before'*
There is bullying at Jon's school	*18*	*'It was the other boys – the gangs and the bullying'*

Teacher Sheet 2.3 exemplar

26

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Session 3 Inference and deduction

Objectives	Key terms	Materials
■ **To be able to search for evidence in the text that supports or indicates something further and leads to inferences.**	Inference: interpretation which goes beyond the literal information given. Deduction: understanding based on the evidence in the text.	■ Reading Journals (pages 2 and 4) ■ Teacher Sheet/OHT 2.1 (from last session) ■ Teacher Sheet 3.1 (one set of statement cards, cut up) ■ Teacher Sheet 3.2 (exemplar) ■ Teacher Sheet 3.3 (extract 2 from *Deep Water* by Ann Turnbull), enlarged or OHT ■ Teacher Sheet 3.4 (exemplar) ■ Highlighter pens ■ Flipchart and pens

Remember — Time: 1 minute

- Remind the pupils about the need to look for clues and information in the text.
- Tell pupils they are going to read between the lines. They will use the text and clues in it to deduce what the writer is trying to tell us, beyond the purely factual information. They will infer meaning. They will check the text for evidence to support inferences.

Model — Time: 4 minutes

- Using the cards from Teacher Sheet 3.1, offer a statement on a card such as 'Jon is unhappy at school' and model searching for evidence from the text that supports this statement.
- Annotate extract 1 (Teacher Sheet/OHT 2.1) again, highlighting phrases to show any evidence that indicates that this statement is true. The text does not actually use this statement but the author indicates this to us if we read between the lines. Articulate as you go. (See exemplar, Teacher Sheet 3.2.)
- Remind the pupils to be aware that some inferences may be challenged as we gain more information in a text. Things may not be exactly as they seem as the story progresses.

Try — Time: 5 minutes

- Using the remainder of the cards, pupils in pairs should choose a statement from the following:
  'Jon is unhappy at home.'
  'Jon's mother hits him when she is cross.'
  'Ryan is not Jon's friend.'
  'Jon is not doing very well at school.'
- Ask the pupils to search the text in their Reading Journals (page 2) for evidence that supports or indicates that the statement might be true, and to underline it.

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- During the activity use the opportunity to discuss with pairs why they have made particular choices and help pupils where necessary.
- Remind pupils that some inferences need to be confirmed by further information, for example, Jon's mother bullies and nags Jon, but it is not proven that she hits him. We may initially assume (infer) that Ryan is not Jon's friend, but later evidence shows that we would be wrong.

Apply — **Time: 5 minutes**

- Read extract 2 (Teacher Sheet/OHT 3.3) aloud to the class.
- Ask pupils to underline on their own copies (Reading Journal, page 4) things they deduce or know for sure (or literal information) and to highlight any part of the text that leads them to believe or infer something further, annotating it to explain what it leads them to infer.

Secure — **Time: 5 minutes**

- Using Teacher Sheet/OHT 3.3, take pupil feedback and annotate or mark text accordingly, praising good explanations and filtering obviously wrong responses. (See exemplar, Teacher Sheet 3.4.)
- Remind pupils that as we read on further in a text, we may gain more information that may contradict or change initial inferences. For example, in extract 2 we learn that Ryan is Jon's friend whereas previously we may have inferred that he was not.
- Ask pupils to add to their own annotated extracts.

Notes

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Jon is unhappy at home.

Jon's mother hits him when she is cross.

Ryan is not Jon's friend.

Jon is not doing very well at school.

Teacher Sheet 3.1 statement cards one set

29

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Task: To annotate evidence that suggests that Jon is unhappy at school.

Extract 1

Deep Water by Ann Turnbull

Chapter 1

The bus was late. Jon hoped it had broken down. Or caught fire. Or been hijacked. Anything – so long as he didn't have to go to school this Friday.

Today, if he went in, he'd be given his report to take home. And then the trouble would start: Mum cross-examining him, nagging, bullying. He'd never hear the end of it.

'Hey, Jon!' Ryan Jackson crossed the road, grinning. 'You off to that posh school?'

Jon hated being seen in his school uniform. The black blazer with its blue and gold badge marked him out as different: the only one on the Eldon Wood estate who didn't go to the local school.

'Bus is late,' he growled.

'Skive off, then,' suggested Ryan. 'Say it never came.'

Jon considered the possibility. A day's reprieve. No, three, with the weekend. He'd thought of skipping school before. It wasn't just the lessons. It was the other boys – the gangs and the bullying; being always on the outside of things.

Teacher Sheet 3.2 exemplar

30

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Extract 2

Deep Water by Ann Turnbull

'I'll come with you,' said Ryan. 'I hate Fridays. We get old Freezerbags for maths. We could go over the canal. You know Gaz? Fell in last week. Nearly drowned...'

Jon laughed. Across the road he saw fields, woods, the glint of water.

If only he dared... But Mum would find out. And her anger would be terrifying.

'You could forge a note,' Ryan said. 'They never look at those notes.'

Jon thought they would at the Thomas Crawford School. It was the sort of school where they kept a check on you. But the bus wasn't coming. If it doesn't come, he thought, it'll be all right. I can go with Ryan. It won't be my fault.

'This uniform,' he said. 'I'd have to change...'

'Let's go to your house, then.' Ryan walked to the kerb and stood there, grinning. 'You coming? Or are you scared?'

Jon didn't want to look soft. Ryan was his only friend.

'I'm coming,' he said.

They darted across the road and on to the footpath that led to the estate. Jon heard a familiar sound and looked back.

The school bus.

If he ran, now, he could be across the road and back at the stop in time. He thought of the boys who made every morning a misery on that bus: Simon Ray and Stefan Coltswood.

He followed Ryan.

Teacher Sheet/OHT 3.3

31

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Task: Mark literal (things we know for sure) and parts of the text that lead us to infer or deduce.
underlined = literal
dotted line = infer/deduce

Extract 2

Deep Water by Ann Turnbull

'I'll come with you,' said Ryan. 'I hate Fridays. We get old Freezerbags for maths. We could go over the canal. You know Gaz? Fell in last week. Nearly drowned...'

They will probably go to the canal/river.

Jon laughed. Across the road he saw fields, woods, the glint of water.

temptation

If only he dared... But Mum would find out. And her anger would be terrifying.

Jon is afraid of his mother.

'You could forge a note,' Ryan said. 'They never look at those notes.'

Jon thought they would at the Thomas Crawford School. It was the sort of school where they kept a check on you. But the bus wasn't coming. If it doesn't come, he thought, it'll be all right. I can go with Ryan. It won't be my fault.

Jon needs an excuse for his behaviour: someone or something to blame.

'This uniform,' he said. 'I'd have to change...'

'Let's go to your house, then.' Ryan walked to the kerb and stood there, grinning. 'You coming? Or are you scared?'

Ryan knows how to persuade his friend.

Jon didn't want to look soft. Ryan was his only friend.

He is a loner.

'I'm coming,' he said.

They darted across the road and on to the footpath that led to the estate. Jon heard a familiar sound and looked back.

The school bus.

If he ran, now, he could be across the road and back at the stop in time. He thought of the boys who made every morning a misery on that bus: Simon Ray and Stefan Coltswood.

Jon is bullied on the bus too.

He followed Ryan.

Teacher Sheet 3.4 exemplar

32

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Session 4 — Picking up clues

Objectives	Key terms	Materials
■ To be able to pick up a variety of clues and explain their relevance to the text as a whole.	Evidence: clues in the text. Genre: text type.	■ Reading Journals (page 5) ■ Teacher Sheet 4.1 (extract 3, 'The History Lesson'), enlarged or OHT ■ Teacher Sheet 4.2 (exemplar) ■ Highlighter pens

Remember — Time: 2 minutes

- Remind the pupils that when we read we are always picking up a range of clues, like pieces in a jigsaw puzzle, in order to build a bigger or complete picture.
- The reader's own experiences and knowledge help to make sense of what is read.
- Tell pupils that we will use extracts from different texts and put this into practice. We are going to concentrate on finding words, phrases and actions in a text in order to build a picture in our minds.

Model — Time: 3 minutes

- Use Teacher Sheet/OHT 4.1 and Reading Journals, page 5. Conduct a 'think aloud', leading the pupils to follow your reading and pick up clues from the text. (The extract is written in the style of the ghost stories the pupils may be familiar with. The type of story is not discussed with the pupils at this stage.)
- Read half-way through (down to 'black cape').

Try — Time: 4 minutes

- Pupils, in pairs, should continue to 'think aloud' about the text on page 5 of their Reading Journals, talking about how they pick up clues and what they mean for them.
- 'Listen in' to selected pairs.

Apply — Time: 5 minutes

- Offer the following plot summary: 'Mark returns to school to collect his science book.'
- Ask what clues are in the text extract that make pupils think that there is more to the plot than this. Pupils should highlight words, phrases and actions that help to build a bigger picture.
- During the activity use the opportunity to discuss with pairs why they have made particular choices and help individuals where necessary.

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Secure | Time: 6 minutes

- Help pupils to articulate responses to this text extract. Also refer by way of conclusion to the key questions:
  - What sort of text is it? (genre)
  - How do you know?
  - Using the clues we have here, can you predict what might happen later?
  - Does this story remind you of any other texts? (books, films, etc.)
- See exemplar (Teacher Sheet 4.2).

Notes

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Extract 3

The school corridor seemed much longer than usual now that it was deserted. Mark shuddered. He hated being in the school when everyone else had left. Still, he had to get his science book. Mr Cross wouldn't be prepared to listen to yet another excuse if his homework was late.

Mark turned left along the corridor that led to his form room. Trying to ignore his heart, which seemed to be pounding in his ears, he passed the rows of lockers.

'What?' he gasped as he heard a locker door bang shut. He spun round to see other lockers flying opening and crashing shut, as if a frenzied student was desperately searching for something. But there was no one there. Mark was alone in the corridor. He shut his eyes.

As suddenly as it had begun the noise stopped and all was still. Frozen to the spot, Mark opened his eyes and tried to calm his breathing. This is what fear does to you, he thought. How stupid – to imagine frightening things like that just because he wasn't used to being alone in the school.

The thought of old Crotchety Cross and the non-existent homework helped him to pull himself together and make his feet move towards the classroom.

As soon as he walked in, he realised he wasn't alone. A figure was sitting at his form teacher's desk, but it wasn't Mr Lakes. He seemed to be wearing a black cape.

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Extract 3 *continued*

'Oh, sorry. I just need to get my science book,' Mark started to say, when the man got to his feet and turned towards him.

The cape was one of those gowns that he had seen the teachers wear at Prize Giving. But before he had time to think how strange this was, Mark saw his face.

His skin was chalky white, as if he had hardly ever been outside. Dark circles seemed to replace his eyes, yet he appeared to be smiling.

Mark uttered a strangled cry and backed away as the terrifying figure reached out towards him. He realised in horror that he was trying to speak.

'I've been waiting for you,' he said.

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Extract 3

Setting – something different about a familiar place

The school corridor seemed much longer than usual now that it was deserted. Mark shuddered. He hated being in the school when everyone else had left. Still, he had to get his science book. Mr Cross wouldn't be prepared to listen to yet another excuse if his homework was late.

Why? Something to be scared of?

Mark turned left along the corridor that led to his form room. Trying to ignore his heart, which seemed to be pounding in his ears, he passed the rows of lockers.

Terrifying, but is it real or imagined?

'What?' he gasped as he heard a locker door bang shut. He spun round to see other lockers flying opening and crashing shut, as if a frenzied student was desperately searching for something. But there was no one there. Mark was alone in the corridor. He shut his eyes.

Physical reactions to fear

Talking to himself – attempting to make himself feel better

As suddenly as it had begun the noise stopped and all was still. Frozen to the spot, Mark opened his eyes and tried to calm his breathing. This is what fear does to you, he thought. How stupid – to imagine frightening things like that just because he wasn't used to being alone in the school.

Reader questions if this is true.

Back to the normal situation of boy and homework

The thought of old Crotchety Cross and the non-existent homework helped him to pull himself together and make his feet move towards the classroom.

Reader might think 'Don't go there!'

As soon as he walked in, he realised he wasn't alone. A figure was sitting at his form teacher's desk, but it wasn't Mr Lakes. He seemed to be wearing a black cape.

Oh no!

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Extract 3 *continued*

'Oh, sorry. I just need to get my science book,' Mark started to say, when the man got to his feet and turned towards him.

Normal conversation within strange events

Reader has time to think about this. Old-fashioned – from the past. A ghost perhaps?

The cape was one of those gowns that he had seen the teachers wear at Prize Giving. But before he had time to think how strange this was, Mark saw his face.

His skin was chalky white, as if he had hardly ever been outside. Dark circles seemed to replace his eyes, yet he appeared to be smiling.

Scary description

Tension builds – what will happen?

Mark uttered a strangled cry and backed away as the terrifying figure reached out towards him. He realised in horror that he was trying to speak.

Perhaps the reader is frightened too.

'I've been waiting for you,' he said.

Many questions suggested for Mark and the reader:

- *Who is the man?*
- *Why is he in Mark's classroom?*
- *Why is he so pale?*
- *How does he know Mark?*
- *Why is he waiting for Mark and what does he want with him?*

The marked aspects suggest the genre of the text is horror. The reader can guess from this part of the story what may happen later. The man may be a ghost who needs Mark's help in some way in order to rest in peace. Perhaps he was a teacher who was unkind to his pupils, or who has evidence that can solve a mystery.

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Session 5 — Settings

Objectives	Key terms	Materials
■ **To be able to pick out evidence related to setting.**	Clues: evidence in the text. Setting: where the story happens. Reference: referring to the words in the text to support ideas and comments.	■ Reading Journals (pages 6 and 7) ■ Teacher Sheet 5.1 (extract 4 from *The Eighteenth Emergency* by Betsy Byars), enlarged or OHT ■ Teacher Sheet 5.2 (exemplar)

Remember — Time: 1 minute

- Remind pupils that when we read, some information can be gathered quickly and easily; other information can be gathered through clues that indicate something more and lead us to infer.

Model — Time: 4 minutes

- Using Teacher Sheet/OHT 5.1, read extract 4 from *The Eighteenth Emergency* (Betsy Byars) to the pupils.
- While the text is being read, ask the pupils to consider where the story is set. The text is set in the USA.
- Ensure pupils know how you know this.

Try — Time: 5 minutes

- In pairs, and using the text in their Reading Journals (page 6), pupils should highlight evidence from the text that indicates where the story is set.
- Discuss findings, including the clues that lead us to believe that the story is set in the USA (sidewalk, apartment building).

Apply — Time: 5 minutes

- Individually pupils complete the grid in Reading Journals (page 7) and write the answers in full sentences.

Secure — Time: 5 minutes

- Using exemplar (Teacher Sheet 5.2) and making notes on flipchart, ensure pupils have adequate answers
- Remind pupils that different authors introduce a setting in different ways. For example, some use description and build up, others launch with statements. If time permits revisit previous extracts to reinforce this.

Notes

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Extract 4

The Eighteenth Emergency by Betsy Byars

The pigeons flew out of the alley in one long swoop and settled on the awning of the grocery store. A dog ran out of the alley with a torn Cracker Jack box in his mouth. Then came the boy.

The boy was running hard and fast. He stopped at the sidewalk, looked both ways, saw that the street was deserted and kept going. The dog caught the boy's fear, and he started running with him.

The two of them ran together for a block. The dog's legs were so short he appeared to be on wheels. His Cracker Jack box was hitting the sidewalk. He kept glancing at the boy because he didn't know why they were running. The boy knew. He did not even notice the dog beside him or the trail of spilled Cracker Jacks behind.

Suddenly the boy slowed down, went up some steps and entered an apartment building. The dog stopped. He sensed that the danger had passed, but he stood for a moment at the bottom of the steps. Then he went back to eat the Cracker Jacks scattered on the sidewalk and to snarl at the pigeons who had flown down to get some.

Inside the building the boy was still running.

Teacher Sheet/OHT 5.1

40

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Task: Highlight evidence of setting.

Extract 4

Setting

The Eighteenth Emergency by Betsy Byars

The pigeons flew out of the alley in one long swoop and settled on the awning of the grocery store. A dog ran out of the alley with a torn Cracker Jack box in his mouth. Then came the boy.

Alley – town/city
Store – town/city

The boy was running hard and fast. He stopped at the sidewalk, looked both ways, saw that the street was deserted and kept going. The dog caught the boy's fear, and he started running with him.

Sidewalk – USA for pavement
Street – town/city

The two of them ran together for a block. The dog's legs were so short he appeared to be on wheels. His Cracker Jack box was hitting the sidewalk. He kept glancing at the boy because he didn't know why they were running. The boy knew. He did not even notice the dog beside him or the trail of spilled Cracker Jacks behind.

Block – USA town/city

Suddenly the boy slowed down, went up some steps and entered an apartment building. The dog stopped. He sensed that the danger had passed, but he stood for a moment at the bottom of the steps. Then he went back to eat the Cracker Jacks scattered on the sidewalk and to snarl at the pigeons who had flown down to get some.

Apartment – USA for flat

Inside the building the boy was still running.

Scene changes to inside building

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Teacher Sheet 5.2 exemplar

41

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Session 6 Characters

Objectives	Key terms	Materials
■ To be able to pick out evidence related to characters.	Characters: people in the story.	■ Reading Journals (pages 8 and 9) ■ Teacher Sheet/OHT 5.1 (from previous session)

Remember — Time: 1 minute

- Remind pupils that we need to support our ideas with evidence from the text

Model — Time: 4 minutes

- Reread extract 4 (*The Eighteenth Emergency* by Betsy Byars) on Teacher Sheet/OHT 5.1. Ask pupils to consider how the boy is feeling.
- Take pupil feedback and ensure some relevant comment about fear is made
- Using the text, highlight the first example and articulate why you think this tells us how he feels.

Try — Time: 5 minutes

- Using page 8 of Reading Journals in pairs, tell pupils to locate evidence and references in the text which show that the boy is afraid, circling the relevant parts of the text.

Apply — Time: 6 minutes

- Individually pupils complete the table on page 9 of their Reading Journals
- Pupils should note the following:
  - *'The boy was running hard and fast.'*
  - *'The dog caught the boy's fear...'*
  - *'He did not even notice the dog beside him...'* and/or
  - *'...the trail of spilled Cracker Jacks behind.'*
  - *Inside the building the boy was still running.'*

Secure — Time: 4 minutes

- Take pupil feedback and ensure pupils explain their selection to make clear how these quotations indicate the boy is afraid.

Notes

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Session 7 — Reading across a text

Objectives	Key terms	Materials
■ To be able to read across a text in order to pick up clues.	Characteristics: typical behaviour or features. Interpretation: meaning made by a reader. Compare: identify similarities and differences. Contrast: identify differences. Portrait: a description of a character, in words.	■ Reading Journals (pages 10 and 11) ■ Teacher Sheet 7.1 (extract 5 from *Prowlpuss* by Gina Wilson), enlarged or OHT ■ Teacher Sheet 7.2 (exemplar) ■ Highlighter pens ■ Pencils or pens ■ Flipchart and pen

Remember — Time: 1 minute

- Point out that when we read we do not necessarily gain the information or details we need all at once. Sometimes we need to pick up clues from different places in the text so that we can make greater sense of that text.
- Tell pupils that we are going to continue to pick up clues but we will focus more on reading different parts of the text and investigate how a writer presents a particular character.

Model — Time: 5 minutes

- Read extract 5, *Prowlpuss* (Teacher Sheet/OHT 7.1), aloud to the group. Pupils follow, using the text in their Reading Journals, page 10.
- As the text is being read, the pupils should listen for any characteristics that relate to Prowlpuss and highlight parts of the text that tell us what he is like rather than what he is *not* like.
- Confirm that the pupils have highlighted the correct parts of the text by taking feedback and developing class model. (See exemplar, Teacher Sheet 7.2.)

Try — Time: 2 minutes

- Pupils fill in the spider diagram on page 11 of their Reading Journals, with the characteristics that the writer has used to describe Prowlpuss.

Apply — Time: 5 minutes

- Take one of the statements from the above diagram and on whiteboard or flipchart model a mini-brainstorm of initial thoughts, words, phrases and interpretations that add further meaning. For example: 'A racer, a chaser' – fast, sprinter, probably chases mice, birds and other cats and dogs, fearless.
- Ask pupils in pairs to take two statements from their diagram and on their sheets add further thoughts and interpretations that help to make the statement mean more to them.

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Secure — Time: 7 minutes

- Explain that the writer has described Prowlpuss by contrasting him with other cats. Ask the pupils why they think the writer has done this (because contrasting, ie saying what something is *not* like, also helps a reader imagine it).
- Explain the following task. The pupils will need to read extract 5 again and write a short, one-paragraph portrait of Prowlpuss in their own words.
- Hear some of these if time permits.

Notes

- Pupils' descriptive paragraphs will need to be individually responded to.
- *Prowlpuss* is a story written as a poem, published as a picture book.

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Extract 5

Prowlpuss by Gina Wilson

Prowlpuss
is cunning
and wily
and sly.

A kingsize cat
with one ear
and one eye...

...He's not a lap cat
a cuddle-up-
for-a-chat cat.
No, he's not!
He's not a sit-in-
the-window-
and-stare cat.
He's an I-WAS-
THERE! cat.

Watch out!
Prowlpuss about!

He's not a stay-at-home cat,
No, he's not!
He's not a sit-on-the-mat-
and-lick-yourself-down cat.
He's an out-on-the-town cat,
A racer, a chaser,
A 'You're a disgrace'-er!
A 'Don't show your face'-er!
He's not a throat-soft-as-silk cat,
A saucer-of-milk cat. No, he's not!
He's a fat cat, a rat cat,
A 'What on earth was that?' cat.

Teacher Sheet/OHT 7.1

45

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Task: *Underline/highlight what Prowlpuss is like and explain what this tells us about him.*

Extract 5

Prowlpuss by Gina Wilson

Prowlpuss
is cunning
and wily
and sly,

Like a fox, or perhaps a 'big, bad wolf'. Not to be trusted. Dangerous?

A kingsize cat
with one ear
and one eye...

Not attractive – injured in fights perhaps.

...He's not a lap cat
a cuddle-up-
for-a-chat cat,
No, he's not!
He's not a sit-in-
the-window-
and-stare cat.
He's an I-WAS-
THERE! cat.

Always in the thick of things – planning next escapade/adventure. Always where the trouble is.

Watch out!
Prowlpuss about!

He's not a stay-at-home cat,
No, he's not!
He's not a sit-on-the-mat-
and-lick-yourself-down cat.
He's an out-on-the-town cat, — *Like a teenager – rebellious, stays out at night.*
A racer, a chaser, — *Fast, chases mice/cats/dogs perhaps.*
A 'You're a disgrace'-er! — *Causes trouble.*
A 'Don't show your face'-er! — *Not popular with humans.*
He's not a throat-soft-as-silk cat,
A saucer-of-milk cat. No, he's not!
He's a fat cat, a rat cat, — *Fat cat like rich businessman, catches rats – but also is a rat, a trouble maker.*
A 'What on earth was that?' cat. — *noisy, night adventures disturbs people causes anxiety*

Teacher Sheet 7.2 exemplar

46

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Session 8 Visualisation

Objectives	Key terms	Materials
■ To be able to select information from the text in order to form a mental image. ■ To be able to draw a map based on what they have read.	Visual image: mental picture. Sequence: a succession of events. Synopsis: summary.	■ Reading Journals (pages 12–14) ■ Teacher Sheets 8.1 and 8.3 (extracts 6 and 7 from *Deep Water* by Ann Turnbull), enlarged or OHT ■ Teacher Sheets 8.2 and 8.4 (exemplars) ■ Teacher Sheet 8.5 (partly completed map), enlarged or OHT ■ Highlighter pens ■ Pencils for drawing

Remember — Time: 4 minutes

- Developing visual images while we read helps us to relate our own experiences to the text and helps us to have greater understanding of what we have read.
- Tell pupils that we are going to use information in the text to form a mental picture. We are going to return to a text that they have used before and read on.
- Remind pupils of the story, *Deep Water*, last used in session 3, by providing a quick synopsis through questioning pupils.
- Introduce the word *synopsis* and write on the whiteboard: *'Give a quick synopsis (summary) of how Jon and Ryan decide to play truant.'*

Model — Time: 6 minutes

- Using an enlarged or OHT version of Teacher Sheet 8.1, read aloud extract 6 from *Deep Water* (Ann Turnbull).
- Explain that the next extract traces the route that the boys take from home to the river. This helps the reader to visualise their journey.
- Continue reading aloud to the beginning of extract 7 and (on enlarged version or OHT if possible) highlight significant words and phrases that describe the journey taken by Jon and Ryan including *'crossed the estate'*, *'through the underpass'*.
- Show a partly completed map (Teacher Sheet 8.5), enlarged or OHT, that begins to plot the route and some of the features that Jon and Ryan pass on their journey.

Try — Time: 3 minutes

- In pairs, pupils should read on and underline or highlight in their Reading Journals (pages 12 and 13) significant words and phrases that describe the journey taken by Jon and Ryan.

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Apply — Time: 4 minutes

- Check that pupils have the same information by sharing a previously highlighted enlarged text and explaining the sequence.
- Once the list is in place, pupils in pairs should continue to plot on the partly-completed map (page 14 in their Reading Journals), the sequence and the places that the boys pass, in order to illustrate the route from the Eldon Wood Estate to the river.
- Remind the pupils that in order to complete this task they need to select the information from the text and form a mental image in their heads before drawing a map, in order to make sure the sequence (order) of events is completely clear.

Secure — Time: 3 minutes

- Check the maps against the text. Have all the relevant places been included in the correct sequence? Take feedback to develop class model.

Notes

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Extract 6

Deep Water by Ann Turnbull

He sneaked into the empty house the back way, just in case any neighbours were watching. Not that the neighbours were likely to say anything to his mum; she didn't spend much time with them. He put his school clothes away and got dressed in jeans and sweatshirt. Catching sight of himself in the mirror he felt scared. Suppose Mum found out? What could he say? That he'd thought he must have missed the bus? Yes, that would do.

Ryan was waiting outside.

They crossed the estate and went out through an underpass that led to the canal towpath. No one was around. It was early: still only ten past eight.

'Your mum'd have a fit if she could see you,' said Ryan.

Jon knew it was true. Not only because he was playing truant but because he was with Ryan. He tried to look unconcerned.

'What about yours?' he asked.

'She doesn't care.'

On the canal two swans were swimming around a half-sunken supermarket trolley. They hissed and lifted their wings as the boys came near.

But Ryan wasn't interested in swans. There was a pipe across the canal and he showed Jon how he could balance along it, arms spread, wobbling.

'This is where Gaz fell in,' he said.

Jon took a turn. It was difficult. He had to climb over a fan of spikes to get on to the pipe and, once there, up and balancing on the curve, the sight of the water below made him unsteady. Ryan began drumming on the pipe, sending vibrations down its length.

'Don't!' Jon reached the spikes on the far side and clambered to safety. 'Race you to the bridge!'

Continued...

Teacher Sheet/OHT 8.1

49

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Extract 6

Deep Water by Ann Turnbull

He sneaked into the empty house the back way, just in case any neighbours were watching. Not that the neighbours were likely to say anything to his mum; she didn't spend much time with them. He put his school clothes away and got dressed in jeans and sweatshirt. Catching sight of himself in the mirror he felt scared. Suppose Mum found out? What could he say? That he'd thought he must have missed the bus? Yes, that would do.

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'Don't!' Jon reached the spikes on the far side and clambered to safety. 'Race you to the bridge!'

Continued...

Teacher Sheet/OHT 8.1

49

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Extract 7

Deep Water by Ann Turnbull

They left the canal and walked across fields to the Summerlees estate. There was a wooded area on the far side where a rope swing hung over a ravine. They took turns to swing out over the drop, twisting and laughing. Then they found a den that someone had made nearby and took it over. It was good having the place to themselves.

At eleven o'clock Jon said, 'I'm starving.'

They went to the fish and chip shop on the estate, bought chips and coke and walked back eating...

...A field path took them into woodland with drifts of bluebells. It was two miles to the river. They met a woman walking a dog, but no one else. Ryan chatted: about his dogs, his mum's boyfriend who'd let him have a go on his motorbike, his mates at school – Gaz, Jamie, Sandeep, Baggsey. Jon remembered the names from junior school, but he'd lost touch with most of them; only Ryan had stayed friends.

They came out on the river bank.

The river was high, lapping at the footpath which ran alongside back garden gates and fences.

'It's under water further up,' said Ryan.

He led the way.

Jon threw a stick into the water and watched the current snatch it. If you fell in, he thought, you'd be done for.

Teacher Sheet/OHT 8.3

51

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Extract 7

Deep Water by Ann Turnbull

They left the canal and walked across fields to the Summerlees estate. There was a wooded area on the far side where a rope swing hung over a ravine. They took turns to swing out over the drop, twisting and laughing. Then they found a den that someone had made nearby and took it over. It was good having the place to themselves.

At eleven o'clock Jon said, 'I'm starving.'

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...A field path took them into woodland with drifts of bluebells. It was two miles to the river. They met a woman walking a dog, but no one else. Ryan chatted: about his dogs, his mum's boyfriend who'd let him have a go on his motorbike, his mates at school – Gaz, Jamie, Sandeep, Baggsey. Jon remembered the names from junior school, but he'd lost touch with most of them; only Ryan had stayed friends.

They came out on the river bank.

The river was high, lapping at the footpath which ran alongside back garden gates and fences.

'It's under water further up,' said Ryan.

He led the way.

Jon threw a stick into the water and watched the current snatch it. If you fell in, he thought, you'd be done for.

Teacher Sheet 8.4 exemplar

52

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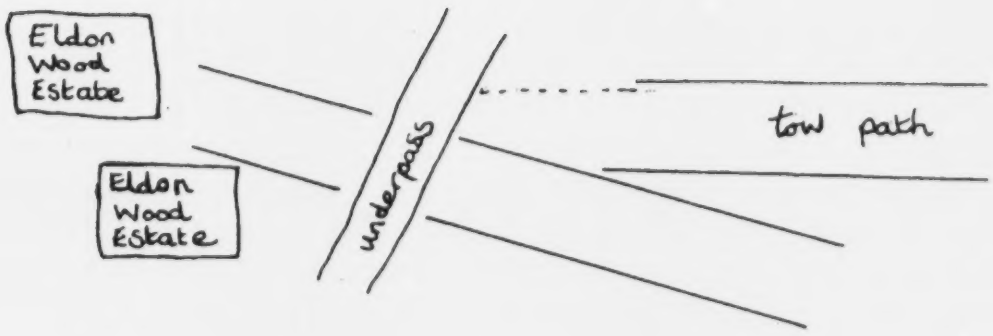
Read the text carefully again. Complete the sketch map to show the boys' journey from home to the river.



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Teacher Sheet/OHT 8.5

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Session 9 Using visual images

Objectives	Key terms	Materials
■ **To be able to use the details in the text and personal experiences to visualise the setting and action.**	Visual image: mental picture.	■ Reading Journals (page 15) ■ Teacher Sheet 9.1 (extract 8 from *Deep Water* by Ann Turnbull), enlarged or OHT ■ Teacher Sheet 9.2 (exemplar)

Remember — Time: 1 minute

- When we read parts of a text we create visual images. These help us to gain greater understanding when we read.

Model — Time: 5 minutes

- Using enlarged or OHT of Teacher Sheet 9.1, read the first paragraph of extract 8 from *Deep Water* (Ann Turnbull) and ask pupils what they see in their heads when they read this.
- Draw attention to the ways particular words and phrases add to the mental picture.
- Underline and annotate specific words to demonstrate, using the first two paragraphs. (See exemplar, Teacher Sheet 9.2.)

Try — Time: 5 minutes

- In pairs, ask pupils to read extract 8 (page 15 in their Reading Journals), a paragraph each in turn, and say what they see in their heads when they read it. They should underline relevant words and phrases.

Apply — Time: 5 minutes

- Pupils individually choose three points they find most effective, and annotate their journals to say why.

Secure — Time: 4 minutes

- Using the ideas they noted down, ask pupils to explain to the class why they found particular words or phrases effective.
- Using the information they already have, and without reading on in the text, ask pupils to predict the next scene or image.
- Ask pupils how they were able to do this.
- Reinforce that being able to visualise involves combining the information in the text and our own experiences and imagination.
- Tell pupils that in the next session we are going to continue to use our experience and imagination in order to predict the next scenes and images.

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Extract 8

Deep Water by Ann Turnbull

Jon watched the broad brown sweep of the river ahead, the drowned trees and broken branches caught in the flood.

The current pulled at the boat. It was getting stronger. The banks slid by faster and faster and the water was choppy. Jon noticed small eddies and whirlpools. He felt a flicker of anxiety.

'Try and land,' he said. 'Over there. See that tree lying in the water? We might be able to climb along the trunk to the shore.'

Ryan attempted to turn the boat, but the current pulled him off-course and he missed the place Jon had seen. A small whirlpool caught them, turning them slowly, helplessly. For a moment they found themselves facing upstream and drifting backwards. Jon began to feel afraid; they had no control. They were like that twig he'd dropped into the water.

'We must stop,' he said. 'We must.'

They were closer to the shore now, but the banks had become wooded cliffs rising straight up out of the water, with rocks around their base. Jon noticed white water ahead. Cross-currents tugged at the boat, half-turning it, then letting it go.

'It's getting rough,' Ryan said.

Jon noticed the fear in his friend's voice and that scared him; Ryan was never afraid.

Just ahead of them now he saw the undulating brown surface of the river broken by white foam. Suddenly he understood: rocks! He saw the black deadly tip of one breaking the surface.

'Ryan!' he yelled. 'Rocks! Rocks up ahead! Turn away, quick!'

Teacher Sheet/OHT 9.1

55

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Task: Visualising the scene and action.

Extract 8

Deep Water by Ann Turnbull

Jon watched the broad brown sweep of the river ahead, the drowned trees and broken branches caught in the flood.

Personification of trees – will this/ could this happen to people?

The current pulled at the boat. It was getting stronger. The banks slid by faster and faster and the water was choppy. Jon noticed small eddies and whirlpools. He felt a flicker of anxiety.

Tension increases with increased speed of water and boat.

'Try and land,' he said. 'Over there. See that tree lying in the water? We might be able to climb along the trunk to the shore.'

Hope: tentative language: 'try', 'might'.

Ryan attempted to turn the boat, but the current pulled him off-course and he missed the place Jon had seen. A small whirlpool caught them, turning them slowly, helplessly. For a moment they found themselves facing upstream and drifting backwards. Jon began to feel afraid; they had no control. They were like that twig he'd dropped into the water.

Whirlpool is the actor in the sentence.

Out of control

'We must stop,' he said. 'We must.'

** extract 7*

Desperate, can only say it, not do it.

They were closer to the shore now, but the banks had become wooded cliffs rising straight up out of the water, with rocks around their base. Jon noticed white water ahead. Cross-currents tugged at the boat, half-turning it, then letting it go.

More dangerous environment, can't land safely

As if water is alive and playing with them

'It's getting rough,' Ryan said.

Jon noticed the fear in his friend's voice and that scared him; Ryan was never afraid.

Key moment – Ryan has always seemed cool and unflappable, not afraid of anything.

Just ahead of them now he saw the undulating brown surface of the river broken by white foam. Suddenly he understood: rocks! He saw the black deadly tip of one breaking the surface.

deadly – causes death

'Ryan!' he yelled. 'Rocks! Rocks up ahead! Turn away, quick!'

Teacher Sheet 9.2 exemplar

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Session 10 Looking forward and looking back

Objectives	Key terms	Materials
■ **To be able to predict by using clues in the text.**	Prediction: guessing what may happen. Retrospection: looking back. Fiction hooks: clues to what happens next.	■ Reading Journals (page 15) ■ Teacher Sheet/OHT 9.1

Remember — Time: 4 minutes

- At this point recap on the aim of the unit, Inference and deduction. Ask the pupils why they think inference and deduction are so important when reading a text.
- Tell them we are going to consider what will happen next and how they know that.
- Introduce the term *prediction*.

Model — Time: 3 minutes

- Refer back to extract 8 from *Deep Water* by Ann Turnbull (Teacher Sheet/OHT 9.1 and page 15 in Reading Journals) in order to remind the pupils where we last left the characters.
- Point out that what writers make happen next in a text links with what has been written before. Good writers provide us with clues to help us predict or guess.
- Remind pupils that these clues are often called 'fiction hooks'.
- Use extract 8 and share one key phrase or clue that helps prediction.
- Then, from extract 8, ask pupils why they think the writer has used the phrase: "*Jon felt a flicker of anxiety.*"

Try — Time: 3 minutes

- Ask pupils to underline on page 15 of their Reading Journals as many clues (fiction hooks) as they can, working in pairs.
- Pairs share their clues with another pair.

Apply — Time: 4 minutes

- Ask pupils, in pairs, to predict what may happen next, based on previous information.
- Pupils should explain why they have made particular choices. Check their reasoning through discussion.

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Secure | **Time: 6 minutes**

- Lead a discussion that considers the next stage in the story and draws on pupils' earlier predictions during the 'Try' section. Ask what they think is most likely to happen next.
- Remind the pupils of the title of this text – *Deep Water* – and ask the pupils to explain why they think this title was chosen.
- Ask pupils to suggest some alternative titles and give an explanation of their suggestion.
- Point out that often we can predict easily, based on a range of clues dropped by an author. When we get to know a character from a text we expect them to act in a particular way.

Notes

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Session 11 Predicting possible endings

Objectives	Key terms	Materials
■ To be able to use clues and genre to predict a possible ending to a short story.	Plausible: Believable. Predict: anticipate. Genre: text type.	■ Reading Journals (page 16) ■ Teacher Sheet 11.1 (extract 9 from *Boo!* by Kevin Crossley-Holland from the short story collection *Short!*), enlarged or OHT ■ Teacher Sheet 11.2 (exemplar) ■ Highlighter pen

Remember — Time: 1 minute

- Remind pupils that sometimes writers surprise us by offering an unexpected but plausible (believable) event in a text.
- Tell pupils that we are going to consider how clues in the text and the genre can help us to predict.

Model — Time: 5 minutes

- Read an enlarged or OHT version of extract 9, *Boo!* (Kevin Crossley-Holland), keeping the final paragraph covered. Then ask pupils what type of text or genre they think it is.
- Encourage the pupils to select clues in the text that link to genre, such as, girl on her own.

Try — Time: 5 minutes

- Encourage pupils to select and highlight on the enlarged version, parts of the text that provide clues about a possible ending to this short story. (See exemplar, Teacher Sheet 11.2.)

Apply — Time: 5 minutes

- Pupils should predict and write a possible ending to this story on page 16 of their Reading Journals.

Secure — Time: 4 minutes

- Ask pupils to share their predicted endings and give reasons why they chose their particular ending.
- Read the author's ending by revealing it on Teacher Sheet/OHT 11.1. '"*That's good," said a little voice. "Now we're safely locked in for the night."*'
- Remind pupils that, although the ending may have been surprising, it was plausible and that there were many clues that suggested an ending such as this. These clues were linked to the story type (genre).

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Notes

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Extract 9a

Boo! by Kevin Crossley-Holland

She didn't like it at all when her father had to go down to London and, for the first time, she had to sleep alone in the old house.

She went up to her bedroom early. She turned the key and locked the door. She latched the windows and drew the curtains. She peered inside her wardrobe, and pulled open the bottom drawer of her chest-of-drawers; she got down on her knees and looked under the bed.

She undressed; she put on her nightdress.

She pulled back the heavy linen cover and climbed into bed. Not to read but to try and sleep – she wanted to sleep as soon as she could. She reached out and turned off the lamp.

'That's good,' said a little voice. 'Now we're safely locked in for the night.'

* Do not reveal the ending (last paragraph) to the pupils until directed to do so in the session plan.

Teacher Sheet/OHT 11.1

61

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Extract 9a

Boo! by Kevin Crossley-Holland

something to worry about/be scared of

Who? – character young and female

She didn't like it at all when her father had to go down to London and, for the first time, she had to sleep alone in the old house.

the protective figure

new experience

history, haunted?

not used home, but 'the old house'

She went up to her bedroom early. She turned the key and locked the door. She latched the windows and drew the curtains. She peered inside her wardrobe, and pulled open the bottom drawer of her chest-of-drawers; she got down on her knees and looked under the bed.

security measures, rational

checking for what? irrational

She undressed; she put on her nightdress.

old-fashioned, unfamiliar – not duvet or blanket

She pulled back the heavy linen cover and climbed into bed. Not to read but to try and sleep – she wanted to sleep as soon as she could. She reached out and turned off the lamp.

to escape the fear

darkness brings...

'That's good,' said a little voice. 'Now we're safely locked in for the night.'

* Do not reveal the ending (last paragraph) to the pupils until directed to do so in the session plan.

Teacher Sheet 11.2 exemplar

62

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Session 12 — Predicting a character's actions

Objectives	Key terms	Materials
■ **To be able to predict how a particular character will act, based on previous information or knowledge.**	Prediction: guessing on the basis of known evidence. Reaction: response. Characteristics: typical behaviour and qualities.	■ Reading Journals (page 17) ■ Three large sheets of paper ■ Marker pens

Remember — Time: 2 minutes

- Remind pupils that prediction helps us to make connections to our own experiences and other texts that we know well. We can predict the likelihood of events based on clues and information in the text.
- Tell the pupils that we will consider how we think a particular character will act, based on previous information and knowledge.

Model — Time: 4 minutes

- Suggest that we can predict how the 'Big Bad Wolf' will act in a traditional story, based on experience and knowledge of this character in a range of traditional tales. The 'Big Bad Wolf' is likely to have the following characteristics: be bigger than his prey, bad, cunning, sly, play tricks, etc.
- Elicit responses from the pupils in answer to the following question. If faced with unprotected pigs will the 'Big Bad Wolf':
  (a) – eat them?
  (b) – play with them?
  (c) – ignore them and go about his business?
- Ask the pupils why they made a particular choice.

Try — Time: 5 minutes

- Pupils, in pairs, should brainstorm on a large sheet of paper the likely characteristics of Batman or another superhero that they know.

Apply — Time: 3 minutes

- Ask pupils to refer to their Reading Journals and predict how their chosen character would be likely to react in the situation outlined there on page 17.

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Secure | Time: 6 minutes

- Lead a discussion by encouraging the pupils to choose a different character from a book they are currently reading (for pleasure or study) or a television programme.
- Ask pupils to outline a particular event or situation and explain how their character might respond.
- Remind the pupils of the need to pick up clues from the text and from the characteristics of particular characters in order to make predictions. Point out that sometimes writers surprise us by adding unexpected reactions by the character or an unpredicted situation or event.
- Ask pupils to offer examples of this.

Notes

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Session 13 Empathy

Objectives	Key terms	Materials
■ To be able to use visual and textual clues in order to step into the shoes of a character and consider how they may be feeling and thinking.	Empathise: identify with someone else's feelings. Hot seating: sitting someone as a character and asking questions of them. They reply as the character, not as themselves.	■ Reading Journals (pages 18 and 19) ■ Teacher Sheet 13.1 (illustration from *Virtual Friend* by Mary Hoffman), enlarged or OHT ■ Teacher Sheet 13.2 (extract 10 from *Virtual Friend* by Mary Hoffman), enlarged or OHT ■ Teacher Sheet 13.3 (exemplar)

Remember — Time: 2 minutes

- Explain that empathy is like stepping into someone else's shoes in order to gain greater insight into or understanding of a character or a situation.
- Explain that imagining how characters might feel can help us understand more easily what we are reading.
- Tell pupils that we are going to explore some feelings associated with experiences. To do this we are going to try to imagine what it is like to be a particular character in a text.

Model — Time: 5 minutes

- Show an OHT or enlarged version of Teacher Sheet 13.1, a picture from *Virtual Friend* (Mary Hoffman), and share some key aspects of the picture such as: large, imposing school; small boy; high wall; pupils playing in the playground together, but the boy standing alone outside the walls of the school; the boy's sad, miserable expression.
- Ask pupils to share their initial thoughts about how the boy might be feeling and why. Ask pupils to think of some questions to ask the boy if they were to meet him.
- Pretend to be the boy Ben in the 'hot seat', and get pupils to ask 'him' questions in order to find out more about how he might be feeling.

Try — Time: 5 minutes

- In pairs, pupils should read extract 10 on page 19 of their Reading Journals, from *Virtual Friend* (Mary Hoffman), and discuss how Ben is feeling at this point.
- Ask pupils to add a thought bubble to the picture of Ben, conveying his feelings.

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Apply — **Time: 4 minutes**

- Use enlarged or OHT version of extract 10 (Teacher Sheet 13.2) in order to elicit from the pupils which parts of the text enabled them to empathise with or step into Ben's shoes. (See exemplar, Teacher Sheet 13.3.)
- Highlight these parts of the text as pupils mention them, or if not, draw them out yourself.

Secure — **Time: 4 minutes**

- Ask the pupils to consider what will happen to Ben. How might the story turn out?
- Remind pupils that we can use a range of information presented in a text in order to gain a greater understanding and empathy with a particular character.

Notes

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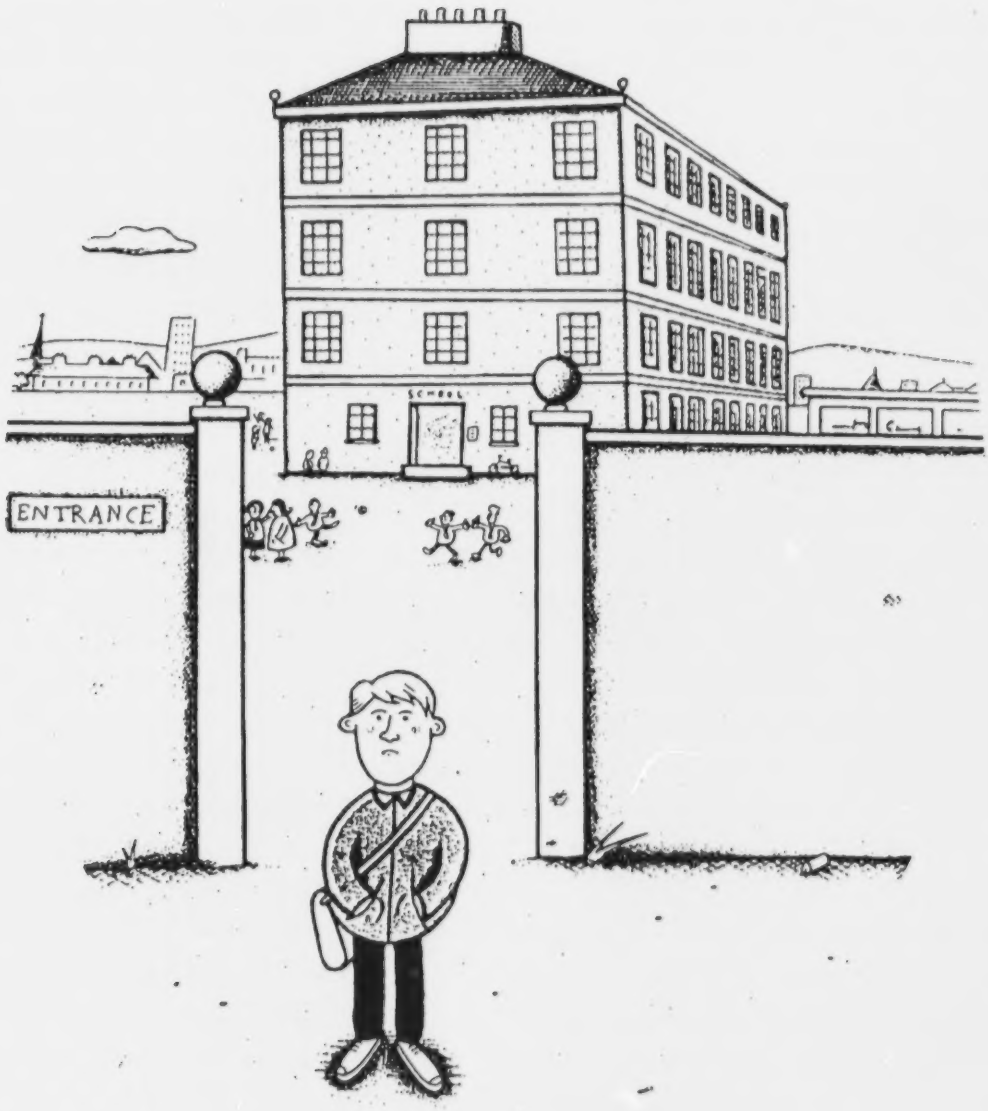

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Teacher Sheet/OHT 13.1

67

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Extract 10

Virtual Friend by Mary Hoffman

Chapter 1

Ben Silver was bored. He was bored because he had nothing to do. And he had nothing to do because he had no one to do anything with. He had no friends. Not because there was anything wrong with Ben. It just wasn't fair.

The only reason he had no friends was that his father had moved with him to a new town when he got a new job. And a new town meant a new school. And it wasn't even a new term. School had been back for three weeks and Ben had missed the scrimmage of the first few days. That's when everyone finds classrooms, loos, their own special bit of the playground and their own special group of people like them.

So Ben was lonely at school. And at weekends he was lonely at home too. He was an only child.

'Just as well,' Dad often said, sighing, his eyes filling with tears. Ben's Dad was quite soppy. But he had a reason to be. Ben's Mum had died two years ago and he and Dad had both been a bit likely to burst into tears for a long time. But Ben was getting over it better than Dad.

Teacher Sheet/OHT 13.2

68

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Task: What makes us empathise with Ben?

Extract 10

Virtual Friend by Mary Hoffman

Chapter 1

Our understanding of Ben's situation increases as we read the extract – we feel more and more sorry for him: our thoughts are of him and his difficult situation.

Ben Silver was bored. He was bored because he had nothing to do. And he had nothing to do because he had no one to do anything with. He had no friends. Not because there was anything wrong with Ben. It just wasn't fair.

Can identify with this feeling.

More serious than just being bored.

The only reason he had no friends was that his father had moved with him to a new town when he got a new job. And a new town meant a new school. And it wasn't even a new term. School had been back for three weeks and Ben had missed the scrimmage of the first few days. That's when everyone finds classrooms, loos, their own special bit of the playground and their own special group of people like them.

Unfamiliar surroundings.

Orientation time – makes it harder for Ben to fit in.

Nothing is Ben's fault – just circumstance.

So Ben was lonely at school. And at weekends he was lonely at home too. He was an only child.

Very alone.

'Just as well,' Dad often said, sighing, his eyes filling with tears. Ben's Dad was quite soppy. But he had a reason to be. Ben's Mum had died two years ago and he and Dad had both been a bit likely to burst into tears for a long time. But Ben was getting over it better than Dad.

How might Ben have felt then? How might he feel now?

Changes in life, environment – hard to cope with.

Dad can't be a support for Ben, harder for Ben to recover.

Teacher Sheet 13.3 exemplar

69

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Session 14 — Narrative technique

Objectives	Key terms	Materials
■ **To understand that a narrator can give detailed information about a character, even when writing in the third person.** ■ **To understand that this can be done implicitly and explicitly.**	Character: person in a story. Narrator: storyteller. First person: 'I'. Third person: he, she or they. Implicit: suggested but not stated. Explicit: stated openly.	■ Reading Journals (page 20) ■ Teacher Sheet 14.1 (extract 11 from *The Runner* by Keith Gray), enlarged or OHT ■ Flipchart ■ Marker pen

Remember — Time: 2 minutes

- Remind the pupils that a character can be described to us by the narrator in either first or third person.
- The narrator can either state information openly, which is explicit, or give clues which the reader can work out by using inference and deduction.

Model — Time: 4 minutes

- Read from enlarged or OHT version of Teacher Sheet 16, extract 11 *The Runner* (Keith Gray), and then ask if this is a first or third person narrative and how we know.
- Establish that the main character in the story is Jason. It includes descriptive words and phrases that describe Jason and his situation.
- Ask the pupils what the narrator is explicitly telling the reader about the character of Jason and what he is doing.

Try — Time: 6 minutes

- In pairs, pupils should search extract 11 (page 20 of their Reading Journals) for significant words and phrases that tell us about Jason and what he does, and underline them.
- Lead a discussion that draws on the chosen significant phrases and encourage the pupils to use these to generalise further about the character. Remind the pupils that in order to do this we must use the information presented, allow ourselves to view the character from the narrator's point of view and add our own experiences.
- Write on a flipchart some generalisations such as *'he is running away'*, *'he is trying to avoid others'* and *'he is trying not be noticed or recognised'*.

Apply — Time: 3 minutes

- In pairs, pupils should continue to generalise about the character of Jason based on the information presented to us by the narrator.

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Secure | Time: 5 minutes

- Ask pupils to share their examples with the rest of the class.
- Point out that by using these significant words and phrases we are able to understand more about the characters. This is how the narrator is giving us implicit information or clues about the character that help us to build a bigger picture and aid our understanding about what is happening and why it may be happening.

Notes

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Extract 11

The Runner by Keith Gray

It wasn't running away. Not proper running away. Not really.

The monster Intercity hauled itself into the station. Jason was already at the edge of the platform with his bag in his hand. The other waiting passengers crowded round him as the train slowed. He kept his head low, scared someone might recognise him, and gripped the handles of his bag tighter. It felt so very heavy, it seemed to be dragging him down. Could he really carry it all the way to Liverpool? After as many as eight or nine carriages the train finally managed to bring itself to a halt. It still had another two or three to go but left them hanging out of the station, like a tall man in a small bed. The straggly crowd was an excuse not to queue and Jason was the last to climb aboard, even though he'd been one of the first waiting.

He followed the crowd on to the train and grabbed the first empty seat he came to. Then almost immediately wished he hadn't. Sitting across the aisle from him was an elderly woman with a bag of Mint Imperials and a wrinkly smile. She offered him first the smile, then a sweet. He shook his head quickly and hurried through to the next carriage along, lugging his bag behind him. The woman looked just like his Auntie Jen, who Michael had always called the nosiest woman in the world. But this carriage was better, just some business men who were far too interested in their morning papers to wonder what an eleven-year-old boy was doing travelling so far by himself.

He sat by the window and let his bag block the seat next to him. He checked his watch. Nine twenty-seven; the train left at half past. He was surprised by just how hard and fast his heart was beating and zipped his jacket right up under his chin to try to help keep the noise in, then folded his arms over his chest too.

He began humming a tune to himself nervously. At first he thought he was making it up. He hated himself when he realised it was one of the songs that his father always played and forced it quickly out of his head. He thought of something by Oasis instead, because they were Michael's favourite band, and waited for the train to get going.

Teacher Sheet/OHT 14.1

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Session 15 — First and third person narration

Objectives

- To be able to change a phrase from third to first person.
- To understand that a first person narrative can give more information about a character's motivation and can encourage empathy.

Key terms

First and third person narrative.
Pronoun: word used instead of a noun, eg *he, she, they.*
Motivation: reason for doing something.
Empathy: understanding of the feelings of others.

Materials

- Reading Journals (pages 20–22)
- Flipchart
- Marker pen

Remember

Time: 2 minutes

- Remind the pupils that we have information about the character of Jason from extract 11 although there are still some mysteries. (We do not know about his motivation for running away. Why was he going to Liverpool? Who is Michael?)

Model

Time: 4 minutes

- Refer pupils to their Reading Journals (page 21) where there are some questions which they may wish to ask Jason.
- The teacher should adopt the character of Jason in the 'hot seat' and use references in the text in order to answer questions from the pupils.
- Demonstrate a reply from Jason on the flipchart such as: *'I have run away because I have been arguing with my Dad.'* Explain how this is first person narrative, emphasising the type of pronoun chosen.

Try

Time: 4 minutes

- Ask pupils to refer to their Reading Journals (page 22) and complete three speech bubbles from Jason that might help explain further the character's motivation to run away.
- Selected pupils should share their responses with the class and identify if any responses have been third person rather than first person.

Apply

Time: 6 minutes

- Pupils should refer to extract 11 on page 20 of their Reading Journals. Ask them to change the first two sentences of the fourth paragraph from third person to first person narrative, using space on page 21.

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Secure | Time: 4 minutes

- Take pupils' answers, and ensure correct version is written up on the whiteboard or flipchart.
- Ask the pupils to consider what difference reading this piece in the first person makes to the reader.
- Suggest that the first person tends to make the piece more personal and we are more likely to empathise with the character and believe them.
- Tell pupils that in the next session we are going to focus on the methods used by the narrator to help us to empathise, sympathise and identify further with the character of Jason.

Notes

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Session 16 The narrator's perspective

Objectives	Key terms	Materials
■ To understand how a narrator's perspective or opinion can influence a reader's reaction to a character.	Narrator's perspective: how the storyteller presents something. Opinion: view. Sympathy: understanding for someone else's feelings.	■ Reading Journals (pages 20 and 23) ■ Teacher Sheet/OHT 14.1 (extract 11 from *The Runner* by Keith Gray) ■ Flipchart ■ Marker pen

Remember — Time: 1 minute

- Remind pupils that in the previous session they had developed some understanding of the character Jason and his possible motivation for running away.

Model — Time: 5 minutes

- Read OHT version of Teacher Sheet 14.1, extract 11, again and ask the pupils to consider Jason's behaviour and his behaviour to others in this extract. Are we concerned with his situation? Do we feel sympathetic towards him?
- Ask the pupils why they think we are interested in Jason's situation.
- Elicit information such as *'he is our age'*, *'he is scared'*, *'he is unhappy'*, *'he is amongst strangers'*, etc and write the pupils' responses on the flipchart.
- Remind pupils that the narrator is able to suggest that Jason is frightened, unhappy, lonely, isolated and alone.

Try — Time: 5 minutes

- In pairs pupils should look at the extract in their Reading Journals (page 20) and underline in a second colour (see 'Notes') significant words and phrases where Jason's fear, unhappiness and loneliness are suggested.
- Ask pupils to share the information they have gathered with another pair and discuss choices made.

Apply — Time: 4 minutes

- Point out that the narrator's perspective and opinion means that the character is portrayed as 'innocent', in order to gain sympathy and empathy from the reader.
- Pupils in pairs should consider how Jason's Dad or brother are probably feeling about him running away and write this in their Reading Journals (page 23).

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Secure

Time: 5 minutes

- Pupils should share thoughts about the feelings of Jason's Dad or brother.
- Remind pupils that the way the narrator portrays the character, endears Jason to the reader. That is, we tend to like him more and this helps us to sympathise with his situation and take his side. Perhaps we can see ourselves in a similar situation. We are not encouraged to think about how worried Jason's Dad, brother or others may be.
- Tell pupils that in the next session they will be using evidence to answer an inferential question.

Notes

- 'Try' section will require either a clean copy of page 20, or pupils to mark their text in a new colour.

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Session 17 Using evidence from the text

Objectives

- To understand the importance of providing evidence to support an answer.
- To understand that some answers can be short but others need to be developed.

Key terms

Quotation: extract from a text.
Read between the lines: infer and deduce.

Materials

- Reading Journals (page 24)
- Teacher Sheet/OHT 11.1 (extract 9, *Boo!* by Kevin Crossley-Holland) from earlier session

Remember — Time: 4 minutes

- Tell pupils that in this session we are going to read again the story called *Boo!* and try to answer some different types of questions.
- Point out that our answers will need to be supported by evidence from the story, which may be quotations.

Model — Time: 2 minutes

- Read aloud to pupils Teacher Sheet/OHT 11.1 to remind them of the extract.
- Pupils should refer to their Reading Journals and look at the questions on page 24.
- Model the answer to the first question. *'She is alone because her father has gone to London.'*

Try — Time: 5 minutes

- Pupils should write their own more extended answer to the second question, using references in the text to support their response. This should be longer than the answer to question 1 (the answer space provided is longer, to indicate this).

Apply — Time: 5 minutes

- Pupils should share their answers with the rest of the class.
- Check that the pupils have included all the necessary evidence to support their answer.

Secure — Time: 4 minutes

- Ask pupils which skills they had to use when answering this question.
- Encourage pupils to refer to the need to pick up clues, to read between the lines, to infer meaning and to use the evidence in the text to support their answers.
- Explain that in the next session, using the horror genre, we will consider how the writer's style means that tension is created in the story and the reader is encouraged to empathise with the girl. It will include presenting our information in a different way.

Notes

77

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Session 18 Reading the writer

Objectives	Key terms	Materials
■ To analyse narrative perspective. ■ To present information in alternative formats.	Narrative perspective: way of telling a story. Empathy: understanding of the feelings of others.	■ Reading Journals (page 25)

Remember — Time: 2 minutes

■ Remind the pupils of the story *Boo!* that they have read previously and the types of questions they have answered: questions requiring more extended answers and evidence from the text.

Model — Time: 4 minutes

■ Pose the following question: *This short horror/ghost story is effective because we identify and empathise with the girl, even though it is not a first person narrative. How is it that the reader becomes involved in the story?*

Try — Time: 5 minutes

■ Pupils, in pairs, should suggest possible answers to the initial question. Try to elicit responses such as:
- expectation set in first paragraph
- slow build-up of detail
- atmosphere in paragraphs two, three and four
- activities that pupils might identify with (eg looking under bed)
- small voice
- story left on a cliff-hanger.

Apply — Time: 5 minutes

■ Pupils should refer to their Reading Journals and complete the activity on page 25: *How has the author managed to create a 'scary' atmosphere?*

Secure — Time: 4 minutes

■ Pupils share responses.
■ Discuss ways that the activity could have been completed and check pupils' answers and details.
■ Explain that it is important that pupils are aware how readers respond to the different choices that writers make, and also to follow instructions carefully when answering test or assessment questions.

Notes

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Reading Journal

DEEP WATER

I think the main event(s) in the story will be...

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Reading Journal

Extract 1

Deep Water by Ann Turnbull

Chapter 1

The bus was late. Jon hoped it had broken down. Or caught fire. Or been hijacked. Anything – so long as he didn't have to go to school this Friday.

Today, if he went in, he'd be given his report to take home. And then the trouble would start: Mum cross-examining him, nagging, bullying. He'd never hear the end of it.

'Hey, Jon!' Ryan Jackson crossed the road, grinning. 'You off to that posh school?'

Jon hated being seen in his school uniform. The black blazer with its blue and gold badge marked him out as different: the only one on the Eldon Wood estate who didn't go to the local school.

'Bus is late,' he growled.

'Skive off, then,' suggested Ryan. 'Say it never came.'

Jon considered the possibility. A day's reprieve. No, three, with the weekend. He'd thought of skipping school before. It wasn't just the lessons. It was the other boys – the gangs and the bullying; being always on the outside of things.

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Reading Journal

Refer to extract 1 opposite.

What I know	Line number	The quotation which tells me this

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Reading Journal

Extract 2

Deep Water by Ann Turnbull

'I'll come with you,' said Ryan. 'I hate Fridays. We get old Freezerbags for maths. We could go over the canal. You know Gaz? Fell in last week. Nearly drowned...'

Jon laughed. Across the road he saw fields, woods, the glint of water.

If only he dared... But Mum would find out. And her anger would be terrifying.

'You could forge a note,' Ryan said. 'They never look at those notes.'

Jon thought they would at the Thomas Crawford School. It was the sort of school where they kept a check on you. But the bus wasn't coming. If it doesn't come, he thought, it'll be all right. I can go with Ryan. It won't be my fault.

'This uniform,' he said. 'I'd have to change...'

'Let's go to your house, then.' Ryan walked to the kerb and stood there, grinning. 'You coming? Or are you scared?'

Jon didn't want to look soft. Ryan was his only friend.

'I'm coming,' he said.

They darted across the road and on to the footpath that led to the estate. Jon heard a familiar sound and looked back.

The school bus.

If he ran, now, he could be across the road and back at the stop in time. He thought of the boys who made every morning a misery on that bus: Simon Ray and Stefan Coltswood.

He followed Ryan.

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Reading Journal

Extract 3

The school corridor seemed much longer than usual now that it was deserted. Mark shuddered. He hated being in the school when everyone else had left. Still, he had to get his science book. Mr Cross wouldn't be prepared to listen to yet another excuse if his homework was late.

Mark turned left along the corridor that led to his form room. Trying to ignore his heart, which seemed to be pounding in his ears, he passed the rows of lockers.

'What?' he gasped as he heard a locker door bang shut. He spun round to see other lockers flying opening and crashing shut, as if a frenzied student was desperately searching for something. But there was no one there. Mark was alone in the corridor. He shut his eyes.

As suddenly as it had begun the noise stopped and all was still. Frozen to the spot, Mark opened his eyes and tried to calm his breathing. This is what fear does to you, he thought. How stupid – to imagine frightening things like that just because he wasn't used to being alone in the school.

The thought of old Crotchety Cross and the non-existent homework helped him to pull himself together and make his feet move towards the classroom.

As soon as he walked in, he realised he wasn't alone. A figure was sitting at his form teacher's desk, but it wasn't Mr Lakes. He seemed to be wearing a black cape.

'Oh, sorry. I just need to get my science book,' Mark started to say, when the man got to his feet and turned towards him.

The cape was one of those gowns that he had seen the teachers wear at Prize Giving. But before he had time to think how strange this was, Mark saw his face.

His skin was chalky white, as if he had hardly ever been outside. Dark circles seemed to replace his eyes, yet he appeared to be smiling.

Mark uttered a strangled cry and backed away as the terrifying figure reached out towards him. He realised in horror that he was trying to speak.

'I've been waiting for you,' he said.

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Reading Journal

Extract 4

The Eighteenth Emergency by Betsy Byars

The pigeons flew out of the alley in one long swoop and settled on the awning of the grocery store. A dog ran out of the alley with a torn Cracker Jack box in his mouth. Then came the boy.

The boy was running hard and fast. He stopped at the sidewalk, looked both ways, saw that the street was deserted and kept going. The dog caught the boy's fear, and he started running with him.

The two of them ran together for a block. The dog's legs were so short he appeared to be on wheels. His Cracker Jack box was hitting the sidewalk. He kept glancing at the boy because he didn't know why they were running. The boy knew. He did not even notice the dog beside him or the trail of spilled Cracker Jacks behind.

Suddenly the boy slowed down, went up some steps and entered an apartment building. The dog stopped. He sensed that the danger had passed, but he stood for a moment at the bottom of the steps. Then he went back to eat the Cracker Jacks scattered on the sidewalk and to snarl at the pigeons who had flown down to get some.

Inside the building the boy was still running.

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Reading Journal

The question	The evidence
Is the story set in America?	
My answer	
Does the story take place in a city?	
My answer	

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Reading Journal

Extract 4

The Eighteenth Emergency by Betsy Byars

The pigeons flew out of the alley in one long swoop and settled on the awning of the grocery store. A dog ran out of the alley with a torn Cracker Jack box in his mouth. Then came the boy.

The boy was running hard and fast. He stopped at the sidewalk, looked both ways, saw that the street was deserted and kept going. The dog caught the boy's fear, and he started running with him.

The two of them ran together for a block. The dog's legs were so short he appeared to be on wheels. His Cracker Jack box was hitting the sidewalk. He kept glancing at the boy because he didn't know why they were running. The boy knew. He did not even notice the dog beside him or the trail of 'spilled Cracker Jacks behind.

Suddenly the boy slowed down, went up some steps and entered an apartment building. The dog stopped. He sensed that the danger had passed, but he stood for a moment at the bottom of the steps. Then he went back to eat the Cracker Jacks scattered on the sidewalk and to snarl at the pigeons who had flown down to get some.

Inside the building the boy was still running.

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Reading Journal

Evidence that the boy is afraid

1	
2	
3	
4	

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Reading Journal

Extract 5

Prowlpuss by Gina Wilson

Prowlpuss
is cunning
and wily
and sly.

A kingsize cat
with one ear
and one eye...

...He's not a lap cat
a cuddle-up-
for-a-chat cat,
No, he's not!
He's not a sit-in-
the-window-
and-stare cat.
He's an I-WAS-
THERE! cat.

Watch out!
Prowlpuss about!

He's not a stay-at-home cat,
No, he's not!
He's not a sit-on-the-mat-
and-lick-yourself-down cat.
He's an out-on-the-town cat,
A racer, a chaser,
A 'You're a disgrace'-er!
A 'Don't show your face'-er!
He's not a throat-soft-as-silk cat,
A saucer-of-milk cat. No, he's not!
He's a fat cat, a rat cat,
A 'What on earth was that?' cat.

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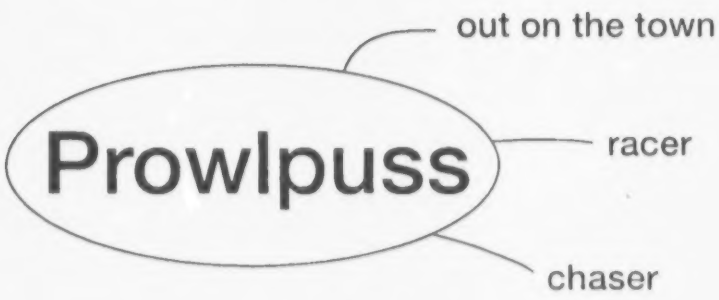
Reading Journal



Thoughts and interpretations

1.

2.

Read extract 5 again. Use it to help you to write a character portrait of Prowlpuss.

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Reading Journal

Extract 6

Deep Water by Ann Turnbull

He sneaked into the empty house the back way, just in case any neighbours were watching. Not that the neighbours were likely to say anything to his mum; she didn't spend much time with them. He put his school clothes away and got dressed in jeans and sweatshirt. Catching sight of himself in the mirror he felt scared. Suppose Mum found out? What could he say? That he'd thought he must have missed the bus? Yes, that would do.

Ryan was waiting outside.

They crossed the estate and went out through an underpass that led to the canal towpath. No one was around. It was early: still only ten past eight.

'Your mum'd have a fit if she could see you,' said Ryan.

Jon knew it was true. Not only because he was playing truant but because he was with Ryan. He tried to look unconcerned.

'What about yours?' he asked.

'She doesn't care.'

On the canal two swans were swimming around a half-sunken supermarket trolley. They hissed and lifted their wings as the boys came near.

But Ryan wasn't interested in swans. There was a pipe across the canal and he showed Jon how he could balance along it, arms spread, wobbling.

'This is where Gaz fell in,' he said.

Jon took a turn. It was difficult. He had to climb over a fan of spikes to get on to the pipe and, once there, up and balancing on the curve, the sight of the water below made him unsteady. Ryan began drumming on the pipe, sending vibrations down its length.

'Don't!' Jon reached the spikes on the far side and clambered to safety. 'Race you to the bridge!'

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Reading Journal

Extract 7

Deep Water by Ann Turnbull

They left the canal and walked across fields to the Summerlees estate. There was a wooded area on the far side where a rope swing hung over a ravine. They took turns to swing out over the drop, twisting and laughing. Then they found a den that someone had made nearby and took it over. It was good having the place to themselves.

At eleven o'clock Jon said, 'I'm starving.'

They went to the fish and chip shop on the estate, bought chips and coke and walked back eating...

...A field path took them into woodland with drifts of bluebells. It was two miles to the river. They met a woman walking a dog, but no one else. Ryan chatted: about his dogs, his mum's boyfriend who'd let him have a go on his motorbike, his mates at school – Gaz, Jamie, Sandeep, Baggsey. Jon remembered the names from junior school, but he'd lost touch with most of them; only Ryan had stayed friends.

They came out on the river bank.

The river was high, lapping at the footpath which ran alongside back garden gates and fences.

'It's under water further up,' said Ryan.

He led the way.

Jon threw a stick into the water and watched the current snatch it. If you fell in, he thought, you'd be done for.

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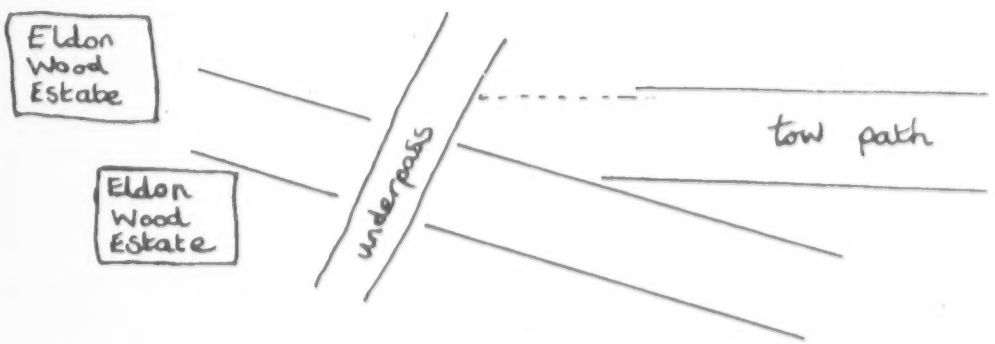
Reading Journal

Read the text carefully again. Complete the sketch map to show the boys' journey from home to the river.



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Reading Journal

Extract 8

Deep Water by Ann Turnbull

Jon watched the broad brown sweep of the river ahead, the drowned trees and broken branches caught in the flood.

The current pulled at the boat. It was getting stronger. The banks slid by faster and faster and the water was choppy. Jon noticed small eddies and whirlpools. He felt a flicker of anxiety.

'Try and land,' he said. 'Over there. See that tree lying in the water? We might be able to climb along the trunk to the shore.'

Ryan attempted to turn the boat, but the current pulled him off-course and he missed the place Jon had seen. A small whirlpool caught them, turning them slowly, helplessly. For a moment they found themselves facing upstream and drifting backwards. Jon began to feel afraid; they had no control. They were like that twig he'd dropped into the water.

'We must stop,' he said. 'We must.'

They were closer to the shore now, but the banks had become wooded cliffs rising straight up out of the water, with rocks around their base. Jon noticed white water ahead. Cross-currents tugged at the boat, half-turning it, then letting it go.

'It's getting rough,' Ryan said.

Jon noticed the fear in his friend's voice and that scared him; Ryan was never afraid.

Just ahead of them now he saw the undulating brown surface of the river broken by white foam. Suddenly he understood: rocks! He saw the black deadly tip of one breaking the surface.

'Ryan!' he yelled. 'Rocks! Rocks up ahead! Turn away, quick!'

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Reading Journal

Extract 9

Boo! by Kevin Crossley-Holland

She didn't like it at all when her father had to go down to London and, for the first time, she had to sleep alone in the old house.

She went up to her bedroom early. She turned the key and locked the door. She latched the windows and drew the curtains. She peered inside her wardrobe, and pulled open the bottom drawer of her chest-of-drawers; she got down on her knees and looked under the bed.

She undressed; she put on her nightdress.

She pulled back the heavy linen cover and climbed into bed. Not to read but to try and sleep – she wanted to sleep as soon as she could. She reached out and turned off the lamp.

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Reading Journal

Predict how your character would be most likely to react in the following situation.

She/he discovers the virtually unstoppable enemy's secret hideaway where an innocent person is being held hostage. There is obvious danger and the hero/heroine is outnumbered because of the villain's guards.

Would your character:

(a) – realise the danger and the amount of protection surrounding the hideaway and run away?

(b) – keep at a safe distance and call the police?

(c) – try and gain entry without being spotted, but if discovered fight the enemy in order to rescue the hostage and save the world?

(d) – join forces with the villain in order to conquer the world?

Make your choice and explain why your character would act in this way.

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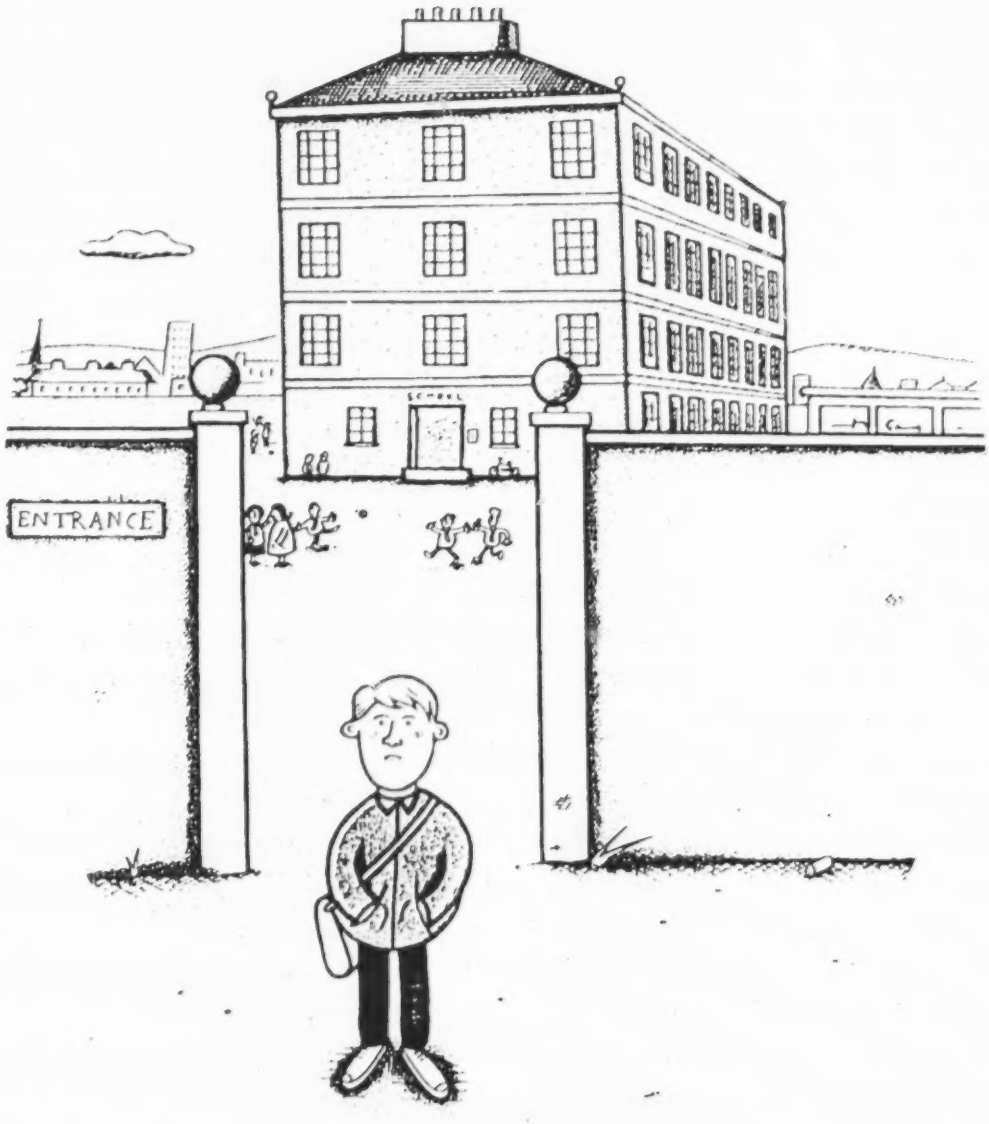
Reading Journal



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Extract 10

Virtual Friend by Mary Hoffman

Chapter 1

Ben Silver was bored. He was bored because he had nothing to do. And he had nothing to do because he had no one to do anything with. He had no friends. Not because there was anything wrong with Ben. It just wasn't fair.

The only reason he had no friends was that his father had moved with him to a new town when he got a new job. And a new town meant a new school. And it wasn't even a new term. School had been back for three weeks and Ben had missed the scrimmage of the first few days. That's when everyone finds classrooms, loos, their own special bit of the playground and their own special group of people like them.

So Ben was lonely at school. And at weekends he was lonely at home too. He was an only child.

'Just as well,' Dad often said, sighing, his eyes filling with tears. Ben's Dad was quite soppy. But he had a reason to be. Ben's Mum had died two years ago and he and Dad had both been a bit likely to burst into tears for a long time. But Ben was getting over it better than Dad.

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Extract 11

The Runner by Keith Gray

It wasn't running away. Not proper running away. Not really.

The monster Intercity hauled itself into the station. Jason was already at the edge of the platform with his bag in his hand. The other waiting passengers crowded round him as the train slowed. He kept his head low, scared someone might recognise him, and gripped the handles of his bag tighter. It felt so very heavy, it seemed to be dragging him down. Could he really carry it all the way to Liverpool? After as many as eight or nine carriages the train finally managed to bring itself to a halt. It still had another two or three to go but left them hanging out of the station, like a tall man in a small bed. The straggly crowd was an excuse not to queue and Jason was the last to climb aboard, even though he'd been one of the first waiting.

He followed the crowd on to the train and grabbed the first empty seat he came to. Then almost immediately wished he hadn't. Sitting across the aisle from him was an elderly woman with a bag of Mint Imperials and a wrinkly smile. She offered him first the smile, then a sweet. He shook his head quickly and hurried through to the next carriage along, lugging his bag behind him. The woman looked just like his Auntie Jen, who Michael had always called the nosiest woman in the world. But this carriage was better, just some business men who were far too interested in their morning papers to wonder what an eleven-year-old boy was doing travelling so far by himself.

He sat by the window and let his bag block the seat next to him. He checked his watch. Nine twenty-seven; the train left at half past. He was surprised by just how hard and fast his heart was beating and zipped his jacket right up under his chin to try to help keep the noise in, then folded his arms over his chest too.

He began humming a tune to himself nervously. At first he thought he was making it up. He hated himself when he realised it was one of the songs that his father always played and forced it quickly out of his head. He thought of something by Oasis instead, because they were Michael's favourite band, and waited for the train to get going.

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Q.1: Some questions you might like to ask Jason.

Why are you running away?

Why are you going to Liverpool – do you know anyone there?

Who is Michael?

Why didn't you take the sweet from the old lady?

Why are you cross with yourself for humming the tune your Dad likes?

Think of a question of your own.

Q.2: On the next page, fill in the speech bubbles from Jason, which might help explain further his motivation for running away.

Q.3: Look again at extract 11 opposite and use this space to change the first two sentences of the fourth paragraph from third person to first person narrative.

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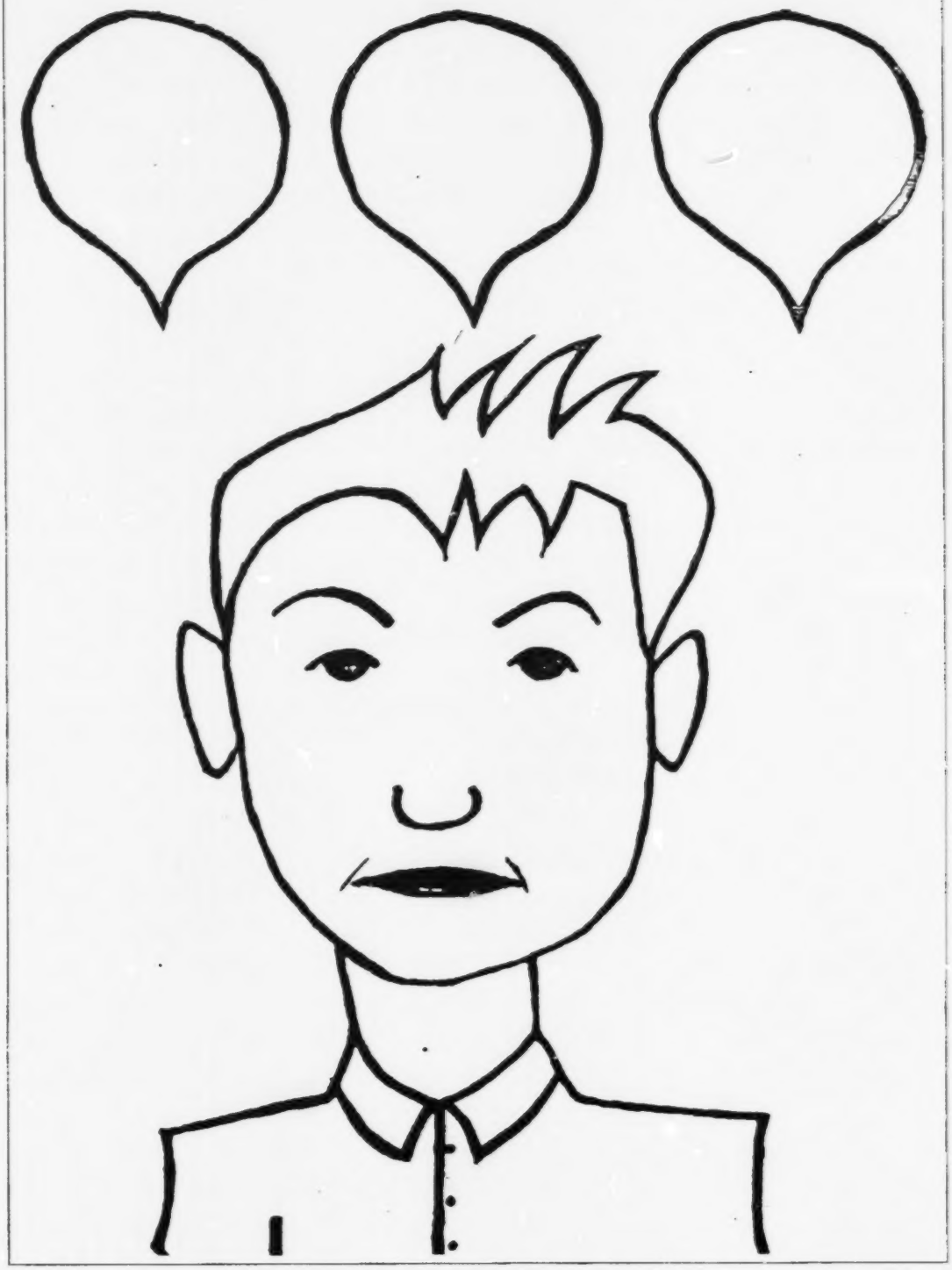

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Q.1: How do you think Jason's Dad or brother might feel about him running away?

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Answer these questions.

Q.1: Why is she alone in the house?

Q.2: How do we know that she is scared?

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The choices writers make

How has the author of this short story managed to create a scary atmosphere? Present your answer in bullet points.

Kevin Crossley-Holland has made this ghost story effective by...

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